

# THE ATHENAEUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3049.

SATURDAY, APRIL 3, 1886.

PRICE  
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REGISTERED AS A NEWSPAPER

**SIR JOHN SOANE'S MUSEUM, 13, Lincoln's Inn-fields.**—ANTIQUITIES, PICTURES, and SCULPTURE—OPEN FREE from 11 to 5 on Tuesdays, Wednesdays, Thursdays, and Saturdays in April, May, June, July, and August.  
Cards for Private Days and for Students to be obtained of the Curator, at the Museum.

**ROYAL LITERARY FUND.**—The NINETEENTH SEVENTH ANNIVERSARY DINNER of the Corporation will take place in WHITE'S Rooms, on WEDNESDAY, May 5, at Half-past six for Seven precisely, the EARL of IDDESLEIGH, G.C.B., in the Chair. The Stewards will be announced in future advertisements.  
7, Adelphi-terrace, W.C. A. LEWELLYN ROBERTS, Sec.

**BRITISH ARCHEOLOGICAL ASSOCIATION.**—The NINTH MEETING of the SESSION will be held on WEDNESDAY NEXT, April 7th, at 32, Sackville-street, Piccadilly, W. Chair to be taken at 8 o'clock p.m.  
Antiquities will be exhibited, and the following Papers read:—  
1. 'Prehistoric Enclosure on Langley Burrell Common,' by the Rev. J. J. DANIELL.  
2. 'Notes on a Roman Monument at Piers Bridge, Durham,' by THOS. MORGAN, Esq., F.S.A.  
W. DE GRAY RICH, F.S.A., Honorary Sec.  
R. P. LOFTUS BROCK, F.S.A., Secretaries.

**INSTITUTE of ACTUARIES.**  
Founded 1848. Incorporated by Royal Charter 1884.  
Notice is hereby given, that the ANNUAL EXAMINATION will be held on FRIDAY, 30th day of April, and SATURDAY, 1st day of May, 1886.  
Students of the Institute who present themselves for the first part of the Examination for Admission to the Class of Associates, and Associates who present themselves for the first part of the Examination for Admission to the Class of Fellows, will be required to attend from 10 to 1 on Friday, 30th April, and from 2 to 5 on Saturday, 1st May.  
Associates of the Institute who present themselves for the second or third part of the Examination for Admission to the Class of Fellows will be required to attend from 2 to 5 on Friday, 30th April, and from 10 to 1 on Saturday, 1st May.  
Candidates must give Fourteen Days' Notice in writing, addressed to the Honorary Secretaries, of their intention to present themselves for Examination specifying the particular Examination for which they intend to present themselves.  
All Candidates must have paid their current Subscriptions to the Institute prior to 31st March.  
By order of the Council.  
H. W. MANLY, Hon. Sec.  
A. J. FINLAYSON, Hon. Sec.  
9, Adelphi-terrace, Strand.

**ARISTOTELIAN SOCIETY, 22, Albemarle-street.**  
A MEETING will be held on MONDAY, April 5th, when a Paper 'On Mind-Stuff in Relation to Theism' will be read by G. J. ROMANES, LL.D., F.R.S.  
The Chair will be taken at 8 p.m. by the President, MR. SHADWORTH H. HODGSON, M.A., LL.D.  
R. H. RHODES, Hon. Sec.

**THE SHORTHAND SOCIETY.**—WEDNESDAY, April 7, at 25, Chancery-lane (first floor). Monthly Meeting, at 8 p.m. precisely. Adjourned Discussions; and Paper by MR. A. B. SPARKHALL, 'On Fiction.' Non-Members may obtain admission from H. H. PESTELL, Hon. Sec.  
Office: 61, Imperial Buildings, Ludgate Circus, E.C.

**THE NATIONAL SOCIETY for PRESERVING the MEMORIALS of the DEAD.**  
The SECOND QUARTERLY MEETING for the year will be held in the Rooms of the Royal Archeological Institute, 17, Oxford Mansions, Regent Circus, W., on THURSDAY, April 8, at 4 p.m., when Papers will be read, viz.:—  
On Sculptured Memorials of the Dead of Pre-Norman Type, by the Rev. G. F. BROWNE, B.D., President of the Cambridge Antiquarian Society.  
The Church of St. Simon and Jude, Norwich, Pettus Monuments, by ARTHUR J. LACEY.  
Visitors introduced personally or on presentation of card will be cordially welcomed. WILLIAM VINCENT, Secretary.  
Belle Vue Rise, Norwich; 17, Oxford Mansions, W.

**SECOND ANNUAL EXHIBITION of PICTURES** at CRYSTAL PALACE ART GALLERIES will be OPENED in MAY NEXT. For particulars apply to S. H. VAGHAN, Hon. Sec., 60, Finsbury-road, S.W.

**ST. ELIZABETH (Liszt).**—A FULL GENERAL REHEARSAL of Chorus, Orchestra, and Soloists will take place at ST. JAMES'S HALL on MONDAY AFTERNOON, April 5, at 2.30 precisely.  
Reserved Seats, 5s.; Admission, 2s. 6d.—Tickets at Novello, Ewer & Co., 1, Berners-street, W., 30 and 31, Queen-street, E.C.; the usual Agents; and at Austin's Ticket Office, St. James's Hall.

**GERALD MASSEY'S SUNDAY AFTERNOON LECTURES,** at St. George's Hall, Langham-place, APRIL 4th. Lecture, 4.30. 'The Natural Origin of Spirits, Elemental, Celestial, and Human.' Hall, 1st, Gallery, 6d.

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**MR. HENRY BLACKBURN'S LECTURES.**—MR. HENRY BLACKBURN, Editor of 'Academy Notes,' &c., who has just returned from America, will repeat his POPULAR ART LECTURES in MARCH and APRIL, including some American Experiences.—For particulars address 103, Victoria-street, S.W.

**MISS GLYN (Mrs. E. S. DALLAS)** has the honour to announce that the CLASSES for READING, ELOCUTION, and SPEAKING in SONG, hitherto held at the School of Dramatic Art, 7, Argyll-street, CONTINUE to be HELD at her Residence, 15, Mount-street, Grosvenor-square, W.—EVENING CLASSES for READING of SHAKESPEARE on WEDNESDAYS and FRIDAYS from 8 to 10 p.m.

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SATURDAY, APRIL 3, 1886.

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## LITERATURE

*John Bunyan: his Life, Times, and Work.*  
By John Brown, B.A., Minister of the  
Church of Bunyan Meeting, Bedford.  
With Illustrations by Edward Whymper.  
(Isbister.)

MANY before now have written lives of Bunyan (the list includes such considerable names as Southey, Macaulay, and Froude); Mr. Brown, however, Bunyan's successor as minister of the congregation at Bedford, is the first who has produced a biography of the immortal dreamer which is at the same time full, accurate, and readable. The late Mr. George Offor was the first who, in his zeal for Bunyan's memory, went for information to original sources instead of simply reproducing the facts and circumstances already known to us either from Bunyan himself or from his early biographers. To him the great merit belongs of having been the earliest to realize the wealth of material which lay hid in the State Paper Office, and to make use of it. His untiring investigations, not so easy then as now, were rewarded by the discovery of the documents which for the first time told the history of Bunyan's release and of the influences which were secretly at work to obtain it, in common with that of his fellow sufferers for conscience' sake, and furnished the details of that of which the world knew previously only the baldest outline. Mr. Offor's work was so thorough in this department that he has left little for succeeding biographers to do, however conscientious, except to verify his references and correct his deductions, not always quite trustworthy, and, if possible, glean a grain or two of fact which he might have passed over. But with all its merits, confessedly great, Mr. Offor's biography was marred by equally great defects. Its cumbersome style and involved repetitions render it very tiresome reading. It is also frequently inaccurate. Its chief fault, however, is the bitter polemical spirit, to which everything savouring of Prelacy is as anathema, and so indiscriminating in its ferocity as to become almost ludicrous. Besides, the wearisome platitudes of the edifying introductions which the worthy man felt it his duty to prefix to his hero's various works serve only as a foil to Bunyan's vigorous originality. "His notes," writes

Mr. Brown, with a little sly sarcasm, "like some others, are occasionally a little superfluous, sometimes, indeed, raising a smile by their very simplicity"; but he adds, with well-deserved appreciation of labours which have certainly much facilitated his own, "he must always receive grateful mention among the lovers of Bunyan for the immense pains he bestowed upon his work, and for the careful bibliographical account of the varied editions of his author's varied works." Mr. Offor's biography formed part of a collected edition of Bunyan's works more complete and accurate than any which had been published. But there is still room for a complete and more scholarly edition in their chronological order, an essential feature wanting in Mr. Offor's edition. The discriminating notices of Bunyan's successive writings given by Mr. Brown in the course of his narrative show his qualifications for such a work. May we hope that he will undertake it? While on this subject we may express our regret that Mr. Brown has neglected to furnish any chronological list of Bunyan's productions. The reprinting of the very curious "Catalogue of all Mr. Bunyan's books," added by his enthusiastic friend and admirer Charles Doe, the worthy combmaker in the Borough, to the posthumous 'Heavenly Footman,' with annotations correcting its slight inaccuracies, would have been welcome to many. Such a catalogue is all the more wanted as the index fails to contain the titles of all Bunyan's works. One certainly, the 'Vindication of Gospel Truths,' is not to be found there. We may add that this index is of that most irritating kind which tantalizes us in the late Dean Stanley's books, which merely catalogues proper names, with a few titles of books, giving under each the pages where they occur, without anything to guide the reader to the one passage out of many of which he is in search. To make a good and sufficient index is a laborious task; but "whatever is worth doing is worth doing well."

Mr. Brown's volume, the fruit of the labour of years devoted to the examination of every available source of information regarding Bunyan and the times in which he lived, especially the court rolls of the manor, and the transcripts of the parochial registers and testamentary papers preserved in the archidiaconal registry at Bedford, now for the first time used for this purpose, is in all respects a contrast to Mr. Offor's cumbersome biography. Mr. Brown is the master of a pleasing narrative style; he writes excellent English, and knows how to arrange his facts clearly, with attention to due proportion, and with considerable graphic power, though without the slightest approach to "fine writing." The volume, of nearly five hundred pages, is taking in its form and getting up. Print, paper, and binding are good, and it is rendered additionally attractive by the really beautiful illustrative woodcuts of places and buildings associated with Bunyan's name and memory, executed "with sympathetic zeal" by Mr. Edward Whymper. The cut of the porch of Hillersdon House, on the site of the nunnery, close under the shadow of Elstow Church—a charming bit of Renaissance work worthy of Inigo Jones, to whom tradition, of course, assigns it—is especially brilliant. There are also

several views of Elstow Church and its detached belfry, associated with Bunyan's bell-ringing days before, poor man, he had imbibed the notion that everything that was pleasant to the natural man was a sin,—of the old half-timbered Moot Hall on the green of Elstow, where Bunyan so wickedly played "tip-cat" on Sunday,—of the low four-roomed plastered cottage to which he brought his bride in 1649, "as poor as poor might be, not having so much household stuff as a dish or spoon betwixt us both,"—and the equally small and homely cottage in St. Cuthbert Street, unhappily taken down in 1838, which was Bunyan's home between his release and his death. Mr. Whymper also furnishes a view of the old Bedford bridge, with the picturesque town gaol hanging over the river on one of its massive piers; but, "the rooted tradition and belief" of Bedford notwithstanding, which Mr. Brown finds it so hard altogether to give up, we cannot believe it was at any time the place of the incarceration of the great dreamer or of the composition of his immortal and world-famous dream. Very welcome also are the cuts of the Bunyan relics, his chair, jug, cabinet, and walking-stick, the genuineness of which is fairly well authenticated, and the facsimiles from the registers of the baptism of Bunyan's father and mother (whose maiden name, Margaret Bentley, Mr. Brown has recovered), of their marriage, and of Bunyan's own baptism, November 30th, 1628, and of Bunyan's so-called will. This last document was more properly a deed of gift in his own handwriting, conveying all his worldly wealth to his "well-beloved wife Elizabeth Bunyan"—that noble-minded woman who "with abashed face and trembling heart," as her husband describes it in his touching record, undaunted by previous failures, confronted the judges, and pleaded his cause in the "Swan Chamber" before the tender-hearted Sir Matthew Hale and the brutal Twisden. The deed was executed in the autumn following Monmouth's rebellion, the time of the last legally authorized religious persecution, when the laws against Nonconformity were revived with such severity that to guard against the spies and informers who plied their odious trade "the separatists changed their place of gathering from time to time, set their sentinels on the watch, left off singing hymns in their services"—Mr. Brown says that no hymns at all were sung through Bunyan's time in the Bedford meeting house—"and for the sake of greater security worshipped again and again at the dead of night." In this troublous time for Nonconformists, when at any day he might be "had home to prison" again, his property confiscated, and his family thrown homeless on the world, to guard against such a catastrophe, Bunyan, "of the town of Bedford, Brazier," as he styles himself, made over in legal form all he had to his wife. The "one coyned peece of silver commonly called two pence" placed beneath the seal has disappeared, but the document itself, which had been long carefully hidden away in a recess in Bunyan's house in St. Cuthbert's, is in perfect preservation.

Mr. Brown has done well to present a copy of the rude billhead of "his very loving friend" John Strudwick, "Grocer and chandler at the sign of the Star, Holborn Bridge."

It gives a picture of the narrow, four-storied, gabled house, with overhanging chambers, which Bunyan reached, after a drenching ride from Reading, in the middle of August, 1688, and where, having preached his last sermon at Mr. Gamman's meeting, near Whitechapel, on the 19th, he breathed his last on the 31st of the same month, in the sixtieth year of his age. It is a happy accident which has wafted this grocer's billhead into the keeping of the minister of "Bunyan Meeting," and has thus preserved the outward appearance of one of the historic houses of London. Mr. Brown takes a correct estimate of these excellent illustrations when he says that they will "perhaps do more than is possible by any verbal descriptions to give local colouring to the narrative." The frontispiece presents an admirable reproduction, also by Mr. Whymper, of the best existing portrait of Bunyan, that taken on vellum by Robert White, from the Cracherode collection.

Mr. Brown, after all his diligent research—of which, however, with characteristic modesty, he says nothing—has been able to add but little to our knowledge of the events of Bunyan's life. Beyond a few dates and minor facts—interesting indeed, as anything connected with such a life must be interesting, but of no great value—he produces nothing that is absolutely new. Nearly all that we know of Bunyan, Bunyan has told himself. Our chief cause of regret is that he should have been so provokingly sparing of details of time and place, and that his vivid autobiography should have ended so soon, leaving so large and important a portion of his life, including the greater part of his twelve years' imprisonment and the period between his release in 1672 and his death in 1688, little more than a blank to us. The church-books of Bedford Meeting, kept by Bunyan after he became its pastor, do something to fill up this blank. We find him here recording the "miscarages" of certain brothers and sisters—Oliver Thodye in "breaking the Sabbath and brawling with neighbours"; John Stanton in "abusing his wife and beating him often for very light matters," with the note that "hee promised us reformation, and seemed sorry for his fault"; Sister Landy in "countenancing card-play and deceiving the Church with her former seeming repentance"; and, worst of all, of John Rust, who was drunk after so "very beastly and filthy a maner" that it needed three men to carry him home from the scene of his debauch at the Swan, and the like; together with the more pleasing notices of the reception of new members, such as the desire of "Sister Behemont"—an odd way of spelling Beaumont—"to walke in fellowship with us," and the appointment of days of fasting and prayer "for our children and relations." Yet the materials are but scanty. The books were irregularly kept through stress of persecution, and though they give a not altogether edifying, though instructive insight into the internal history of the church over which he presided, they add nothing to our knowledge of the man or the circumstances of his life. It is unlikely that much if anything more will ever be known of one of the most striking personalities in English literature. We must be content with our

ignorance, and take our leave of Mr. Brown and his excellent book with a grateful recognition of the admirable manner in which he has employed his scanty materials.

*Eros and Psyche: a Poem in Twelve Measures.*

By Robert Bridges. (Bell & Sons.)

MR. BRIDGES, in a "Note" which would be a preface if it were not at the end of the book instead of at the beginning, declares that he has never read any English version of the story he has given in metre from the prose of Apuleius. That is a pity, both because not to know the 'Earthly Paradise' is a notable loss, and because if Mr. Bridges had known it he would scarcely have spent his poet's pains on retelling the tale Mr. William Morris has told, but would have taken some theme in which no master of language and melody had so forestalled him. The 'Cupid and Psyche' of the 'Earthly Paradise' is the Old Woman's story of Apuleius, with no more change of the incidents and of their sequence than in the 'Eros and Psyche' of Mr. Bridges. And if Mr. Morris has thrown over the story the vivid colouring of his own conception of it, and lingered on a description here and a sentiment there, Mr. Bridges has no less introduced frequent expansions and interpolations, in spite of his following the original with more evident strictness. However powerful, however graceful, a free translation or an adaptation may be, no one need be accused of intrusion if he refuses to accept it as a true copy and offers a more minutely conscientious version; but in this case, in which each writer treats the text as elastic and compressible at will, and uses his imagination for chief dictionary, Mr. Bridges cannot but suffer by the comparison he has provoked.

A contrast which it is impossible not to notice lies in the kinds of the interpolations the two writers have allowed themselves. The interpolations of Mr. Morris are creative, and yet seem to grow from the story, to be natural parts of it; those of Mr. Bridges are only comments or descriptive expansions, yet are apt to break into the story intrusively—somewhat as if the foot-notes and the appendix had got mixed with the text. For typical instances the following may serve. When Love is to inflict on Psyche his mother's revenge and instil into her with his ruthless arrow a passion for some wretch of unparalleled ignominy, Mr. Morris gives an account of the careless god's passing "beautiful and pitiless" to seek the victim, of his finding her, and, unseen and undreamed of, lingering by her all the day, till he swore she should be his for ever, and hastened away to beg from Apollo the oracle which, as Mr. Morris and Mr. Bridges agree with Apuleius, ordered her to be led, as if alike for her bridal and her burial, to a desolate mountain and there abandoned to wait the coming of the most terrible of maleficent beings. The episode is of Mr. Morris's sole finding—for Apuleius merely makes Venus show Psyche to her son while she bids him punish this earthly rival—yet we feel it to be an inevitable incident in the history. Apuleius omitted to mention it, and by the omission left a gap which his readers' minds feel inconvenient and have to bridge over for themselves: Mr. Morris

fills the gap, and the tale is the more real for his co-operation. Mr. Bridges adds nothing here to the facts of Apuleius except one little statement, three words long, that Love agreed to his mother's wish; and adds in this too much, for he thus makes the god either Psyche's resolved enemy, in which case he should have shown us, as Mr. Morris has, the upspringing of the love that followed, or else a lover of the comedy sort, able to hoax his mother even in his first transports. And to make him such a lover sins against the allegory; for Love's love for Psyche is completely ennobling and purifying, just as much as hers for him is the elevation of her childish human faculties to the range of the immortals. The added fact is, however, probably put without design and merely to lengthen a line by four needed syllables. The interpolation which is deliberate, and which is characteristic, is a long description of Eros as the

— comely boy,

The limber scion of the God of War,  
The fruit adulterous, which for man's annoy  
To that fierce partner Cytherea bore,  
Eros, the ever young, who only grew  
In mischief, and was Cupid named anew  
In westerling aftertime of poets' lore.

What the first dawn of manhood is, the time  
Of flush and juice, the bursting-ripe content  
Of full growth lusty on the goal of prime,  
That onward ecstasy the gods forwent;  
Such Eros seemed in years, and is portrayed,  
Trifler for lack of sorrow, joy delayed  
Upon the brink of spending, never spent.

His skin is brilliant with the ichorous flood  
That swiftly to his veins leaps from his heart,  
Hotter than fire and redder far than blood;  
From out his eyes small flames in flashes dart.  
His head is thick with curls of golden hair;  
His tongue as honey, and his face most fair,  
But wantonness betrays in every part.

He goeth naked, but with sprightly wings  
Red iridescent are his shoulders fledged.  
His weapons are a bow he deftly strings,  
And little arrows barbed and keenly edged;  
And these he shooteth true; but else the youth  
For all his seeming recketh nought of truth,  
And most deceives where most he standeth pledged.

He 'tis that makes of love a bitter strife,  
Using the eager joys of men's desire  
For baits and lures, until their silly life  
Consumed away, of folly they expire.  
For all he promiseth is aye denied;  
Nor truest tears have ever satisfied  
The cruel boy, nor quenched his kindled fire.

'Tis he who frights kind sleep from lovers' eyes,  
And prints the early wrinkles on their brows;  
And in their hearts unnumbered jealousies,  
And all contrary passions will arouse.  
And night and day, unseen in every town  
From house to house he flitteth up and down,  
And turns to sport the seal of wifely vows.

This description is excellent. It has point and expressiveness, and it is also a specimen of Mr. Bridges's frequently happy use of a certain quaint, almost archaic stiffness, which he has imposed upon himself throughout this poem in order to obtain a Spenserian flavour. It makes a good bit standing alone, but thrust into the story at a point where nothing called for an elaborate portrait it obtrudes and interrupts. Nor is that all its faultiness. It forces strongly on the reader's mind a conception of Cupid which can by no means afterwards be brought into harmony with the personality of the divine lover who is Psyche's husband. True, Apuleius strikes the same key: Venus called to her, he says, her son, that winged impetuous youth who, in his wilful ways despising the laws of society, wanders



clandestinely through homes, destroys marriage faith, and does nothing whatever that is good. Love's need of union with Psyche to establish in him purity and fidelity is a part of the allegory. The narrator has to introduce him with a bad character. But Apuleius, though giving the bad character with little regard to artistic harmony, has not forced it into prominence by expatiating on it, and has not committed the mistake of making the ill-conducted divinity irreclaimable. His wanton young god may, like some mortal scapegraces, be capable of transformation under a regenerating influence: no regenerating influence could ever affect the malign Eros of Mr. Bridges—his insensible nature precludes the possibility.

Again, when the king has come back mourning from the oracular shrine and there is wailing over Psyche's doom, Mr. Morris invents a clamour among the people, fierce with terror lest they should be overwhelmed by the vengeance of gods defrauded of a victim. We do not think this interposition of compulsion needful to render the father's surrender of his daughter natural—nay, we feel that to make any question of his obedience is to introduce a modern and sceptical note; but there is purpose and likelihood in this way of putting the case, and it becomes a vivid part of the narration. Mr. Bridges, on the other hand, draws the people into the business merely to enable him to insert a clever portrayal of a being who has no sort of place in the story. "Some said," he abruptly states, after dwelling on the father's dismay, "Some said that she to Talos was devote"—whereon ensue two stanzas describing the metal giant, who for anything he had to do with Psyche's fortunes might never have existed. Having described "this pest," he quietly, with "But when no longer fate might be delayed," goes back to the matter on hand. Almost as irrelevant, and more harassing, is the string of thirty-three names of Nereids who sang in choir before Venus's ocean car—a list which tells us only that Mr. Bridges is pleased at having got it into metre, and which is suggestive of a concert programme. Among other instances of want of the finer poetic intuition is that "introduction of art" into Love's home for Psyche, of which Mr. Bridges speaks with satisfaction in his preface. The pictures with which Mr. Bridges adorns the walls are ill chosen in the extreme. The love of Cupid and Psyche is to be the perfection of chaste and constant wedded union; what have they to do with the amatory pastimes of the Olympians? Zeus with Europa, the very emblem of brute passion, in the sacred bridal-chamber of Psyche!

Does all this mean that Mr. Bridges is not a poet? It would be rash to say so. We find in this book, besides the fault on which we have been insisting, blemishes which were also in his 'Prometheus the Firegiver'—a want of spontaneity and a peculiar stiffness as though of a word-by-word translation—an appearance of laborious metrical study, with, nevertheless, occasional unaccountable slips; and we do not find such indications of power and individual thought as in 'Prometheus the Firegiver.' But we must take his measure by the more remarkable book. In 'Eros and Psyche' he seems to have hampered himself with a theme which

does not call out from him a full response. What is to be desired is that he should produce a book in which, throwing aside all imitation of Greek drama or "seventeenth century prosody," he should work untrammelled and give free scope to his own poetic impulses. There might be much to thank him for in the result.

We have spoken of contrasts between Mr. Bridges and Mr. Morris in their innovations upon the classic fairy tale. They have one coincidence. Neither of them has the heart to let Psyche *dulcissima*, Psyche *simplicissima*, plan for herself and carry out of her own free will the punishment of her sisters by sending them to their deadly leap from the mountain crag under the delusion that Zephyr is to float them to Cupid's palace to take the place of the banished wife. Each attributes the deception to Cupid. We mention this coincidence because it surprises at first, and to some it might seem suspicious. But in fact the desire to keep Psyche blameless of the murder of her sisters would present itself to any modern renderer of the tale, and the natural resource is to ascribe their fate to a divine vengeance. There is a difference in the details: Mr. Morris makes the god call the sisters to him by dreams, Mr. Bridges makes him send the messages by Psyche. The difference is characteristic, and what we have stated is probably the cause of the agreement.

*Footsteps of Jeanne d'Arc: a Pilgrimage.* By Mrs. Florence Caddy. (Hurst & Blackett.)

THE reader must not expect to find in this book a life of Joan of Arc, and in fact he should make himself acquainted with the outlines, at least, of her biography before he attempts to follow out her itinerary. Of course a good deal of Joan's story comes to be told incidentally, for during her short public life she was constantly moving from place to place, and the author follows her wherever she went. Still, unless he possesses a tolerably complete historical knowledge of the time, the reader will frequently wonder what Joan and her enemies or friends, as the case may be, could have been doing at this or that place, and will follow her footsteps without any idea of the magnitude or purport of her work. This knowledge, however, Mrs. Caddy takes for granted. "I dare not," she says, "write her [Joan's] history in prose: I can only rub in the background"; but this background, which is nothing but a background, is a little incomplete, and even, when it requires a stout volume of nearly four hundred pages for the "rubbing in," a little tedious. Joan and Charles and the rest of the company are but shadowy ghosts, and when the reader wants to make closer acquaintance with them he hears next to nothing of what they said or did, but a great deal of what they may, perhaps, have seen, and still more of what Mrs. Caddy, as a modern tourist, saw four centuries and a half after they were dead and gone. However, it is only fair to let the author explain herself and her object in making this book. "Half being sometimes more than the whole," she says,

"I have refrained from anecdote and such of the Maid's personal history and feats as have often been told before. Applying to my heroine the realism of the present day, I have given

prominence to the scenery of her actions, as this often illustrates her deeds and gives them 'a solidarity such as no narrative save that of a poet.....or an eye-witness can convey.'"

To depict the scenes through which her heroine passed the author has certainly spared no trouble. Her book is the "product of many journeys in France, some two or three specially devoted to this end." "Much," she thinks, "may be gained by treating history geographically." Now this treatment of history is apt to excite a little resentment. Geography is in its place as a handmaid to history, and topographical description undoubtedly aids the reader in picturing to himself some famous action or historic scene. But here the process is reversed, and history becomes the handmaid of geography. On a slender thread of narrative the author has strung a series of descriptions, interspersed with a few personal adventures, a good deal of sentiment, and much commonplace moralizing, in such a way that the thread is for the most part invisible. "We learn more," says she,

"by getting hold of the personality of good and great people, than by merely reading of them at second-hand through those who have only sought them in dusty folios."

We fully agree with the sentiment thus somewhat clumsily expressed; but we defy any one to "get hold of the personality" of Joan of Arc by merely following her footsteps through France, even under the auspices of Mrs. Caddy.

The fact is that this is a good idea spoilt in the execution. To follow the footsteps of some famous personage, to tread the very roads she trod, to see the sights she saw, undoubtedly adds point and zest to a summer journey, and gives abundant opportunities for the play of what may be called historical emotion. Further, the local knowledge thus gained is invaluable to the biographer; it enables him to light up the scenes and to explain the events of his subject's life in a manner quite out of the reach of the mere book-student. But to attain this object two things are requisite—first, the local information must not swamp the personal; and, secondly, a picture should be given, wherever possible, not of the localities as they are now, but as they were when the hero or heroine lived and moved among them. Here and there Mrs. Caddy has attempted to restore the fifteenth century scene, and in a good many spots—Chinon and Rheims, for instance—the very objects which Joan beheld, the castles or the cathedrals, are still before our eyes. But of what manner of use to the student of Joan's personality can a description of modern Nancy be, or of modern Orleans with its trumpery cathedral? An accurate account of mediæval Orleans, as it was when Joan drove the English from before its walls, would have been invaluable. To do this thoroughly would require the knowledge of a Viollet-le-Duc and the pen of a Green combined. It would be cruel to expect so much of Mrs. Caddy; but it seems necessary to point out that the charm and effect of local and contemporary colouring are not to be gained by an inspection, however observant, of the modern town, and by a few hours' *schwärmerei* over what Joan must have felt under certain circumstances. Now and then local inspection has enabled Mrs.

Caddy to correct the mistakes of previous writers. For instance, most of Joan's biographers "speak of her being detained (when she first visited Charles at Chinon) in the Château de Coudrai, seven miles off," whereas it seems clear that she inhabited the Tour de Coudrai, "within the walls of the fortress, though apart from the castle itself." But these corrections are few and far between, and though doubtless worth making, they are not, after all, of great importance.

Apart from these criticisms from the historical point of view, the book is readable enough, though it might have been compressed with advantage into a volume of about half the size. "If I chatter too much," says Mrs. Caddy, "the reader can shut me up and put me in his pocket." Mrs. Caddy does chatter too much, but the alternative suggested is unfortunately impracticable, for the pocket that would hold a bulky octavo of nearly four hundred pages is unknown to the tailor of these days. The author has, however, a genuine interest in her subject; she is an observant traveller, bent on seeing and enjoying all she can, and in sympathy with the country folk whom she meets and whose habits and customs she often describes with much vivacity. For the reader who knows anything of provincial France she will revive many agreeable recollections; but it may be doubted whether her descriptions will call up any clear image of Chinon or Loches, of Bourges or Rheims, before the eyes of him who has not had the good fortune to linger in those delightful spots.

Mrs. Caddy's sketches of the general aspect of a district are better than her descriptions of towns or castles—her eye takes in surroundings better than essentials. The reader receives a vague but pleasant impression of a picturesque land, with marshy meadows, roads lined with poplars, rivers fringed with willows, vineyards and walnut trees, tawny oxen and buttercups; but the author has not the faculty of putting him into her place and making him see with her eyes exactly what she saw. Now and then she has an amusing adventure, such as that with the professional lecturer and pretended researcher at Vaucouleurs, who ate up her omelette and drank her wine and made her come to his lecture in the evening; but most books of travel abound with such adventures. On the other hand, the book is too full of observations like the following:—

"How beautiful is life when young, yet perfect in its strength! How beautiful, too, is Nature, clad in the intense young green of a spring morning! Nature never grows old. She blooms now in our late century as fair as ever."

Or of moralizings like this:—

"It has always been the case that, if the devil cannot mar any work of God, he parodies that work.....Perhaps this is why the Bible warns us against levity as not convenient. It is an arm of Satan for lowering our tone of feeling and bringing all things into contempt.....Nothing is honoured. No one can be nourished by the fragments of bread that have been flung into the gutter."

And so on for a couple of pages. The style, too, is often slipshod or worse. "Clothes beaten and washed in the Loire by women is the second active industry" of Gien. "The spot where Charles slew Aberah-

men [*sic*] is waved to as everywhere within twenty kilomètres, at an angle under 180° of the horizon." What in the world does this mean? "Other books on Jeanne d'Arc are as difficult reading as swallowing a wine-glass full of sand." We are not sure whether swallowing sand is difficult reading, but better reading Mrs. Caddy's book would certainly have been had she pruned her periods, kept down her sentiment, and omitted most, if not all, of her padding.

*Sonnets of this Century.* Edited and arranged, with a Critical Introduction on the Sonnet, by William Sharp. (Scott.)

THIS is the fifth sonnet anthology that has appeared since Mr. Dennis's charming little volume. It was probably natural that for a time after the revival of interest in the sonnet poets should not quite comprehend either its limitations or its capabilities. The subtle laws of its structure, the distinctness of its parts with their inevitable and harmonious relationship, the sustained purpose of the composition, could hardly be expected, one and all, to be immediately and fully displayed. Thus many of the sonnets produced at the beginning of this century—even many of Wordsworth's—are simply short nondescript poems, dignified with the title of sonnet because of the number of lines they contain. Their essential poetical quality is, of course, another question; but as they do not satisfy the rules of sonnet structure, as they do not strenuously illustrate one clear and definite idea in accordance with a given law, they are not entitled to the name they receive. Under the heading of "The Contemporary Form" Mr. Sharp discusses Mr. Theodore Watts's sonnet on the sonnet, which first appeared in these columns and has since taken a prominent place in other anthologies. Even as Mendelssohn's 'Songs without Words' amply achieve the composer's purpose by their brilliancy of antiphonal effects—by their observance of the great natural law of contrast—so the contemporary sonnet, according to Mr. Watts's theory, ought to have its passage of carefully regulated *crescendo* counterbalanced by a *diminuendo* movement of similarly chaste elaboration. We, for our own part, do not think that all sonnets can be brought within this law, though no doubt the two divisions are as mutually helpful, as interdependent, as the two limbs of the Early English alliterative measure, or as the hexameter and the pentameter of elegiac verse. Indeed, Coleridge's skilful lines written to exemplify the latter are a fairly adequate presentation of what the octave and the sestet should be to each other, and it is just possible that if Coleridge had fully grasped this in reference to the sonnet the record of his work would have been other than it is. It was, however, Wordsworth who first among modern English poets understood the value of the sonnet as a medium of poetical expression. With such examples before them as his 'Milton,' poets who came after him could hardly fail to see the genuine power of the instrument of which he made such excellent use.

Mr. Sharp's anthology gives ample evidence of the fact that recent interest in the sonnet

has been great. Indeed, ingenuous readers of this little volume will be apt to wonder whether there is any poet in these latter times who is not a more or less successful sonneteer. The authors of the 'Earthly Paradise' and the 'Epic of Hades' appear to be the most eminent exceptions among the living. It would, however, be rash to conclude from the absence of their names from this anthology that neither of these writers has ever attempted the difficult poetical form which has fascinated so many of their contemporaries, for, while Mr. Sharp has displayed singular ingenuity and perseverance in his quest, he is not, after all, absolutely exhaustive. It surprises us a little, for example, that he should give John Clare's extremely irregular (if admittedly beautiful) fourteen-line poems, while he excludes Christopher North's 'Evening Cloud,' and that among living writers we miss the names of one or two capable sonneteers. The editor's difficulty, no doubt, was to decide when he had reached the limit of admission, and if he has erred at all it is certainly not on the side of exclusiveness. At the same time, we may fairly congratulate our army of sonneteers on the fact that there has never been in our literature a period more abundant than our own in sonnets of lofty aim and distinct excellence of achievement.

The average writer of the modern sonnet seems to overlook one distinguishing feature of all the greatest products in this department of poetical expression. Thanks to the excellence of the best examples, and to the thorough criticism that has at length appeared on the subject, it is well-nigh impossible now to make a mistake as to what should be the form of a sonnet, or as to how its motive and its method should be adjusted and displayed. It is, no doubt, largely in consequence of the knowledge thus slowly acquired, and the artistic dexterity thence accruing, that any collection of modern sonnets presents a considerable quantity of work whose highest merit is the unquestionable one of the "golden mean." Sweet melodies and carefully balanced thought are good, but they are not everything. The epigrammatic line, the strenuous and boldly inserted maxim, the thrilling note of the wind instrument interrupting while supporting and enhancing the mellifluous movement of the strings—it is this feature that one misses in many of the hundreds of sonnets produced in recent years. It is the presence of this element that serves to differentiate the poet and to make his work memorable, as we see in the work of Wordsworth at his best, and notably in the sonnets of Dante Rossetti. Line upon line thus stands out, and sentence upon sentence asserts itself as a living truth for ever. We have it in Wordsworth as he exclaims:—

Little we see in Nature that is ours;

or as with subtle suggestiveness of delicate figure he portrays

This Sea that bares her bosom to the moon;

or as, in placid, contemplative mood by the seashore, he finds that

The mighty Being is awake  
And doth with his eternal motion make  
A sound like thunder—everlastingly.

Rossetti, for whom Mr. Sharp entertains a great admiration, frequently displays this gnomic power, through which the poetic



discovery is instantaneously crystallized into an abiding possession. It is in 'The Dark Glass' where the self-distrusting worshipper doubts of his own power and range of vision:

How should I reach so far, who cannot weigh  
To-morrow's dower by gage of yesterday?

And it is manifest in the picture of the heart's desolation bereft of the presence of its ennobling ideal—

A way-farer by barren ways and chill—

as well as in many others, out of which we may give as a final example that entitled 'A Superscription,' splendid by enchanting notes and by combined strength:—

Look in my face; my name is Might-have-been;  
I am also called No-more, Too-late, Farewell;  
Unto thine ear I hold the dead-sea shell  
Cast up thy Life's foam-fretted feet between;  
Unto thine eyes the glass where that is seen  
Which had Life's form and Love's, but by my spell

Is now a shaken shadow intolerable,  
Of ultimate things unuttered the frail screen.

Mark me, how still I am! But should there dart  
One moment through thy soul the soft surprise  
Of that winged Peace which lulls the breath of  
sighs,—

Then shalt thou see me smile, and turn apart  
Thy visage to mine ambush at thy heart  
Sleepless with cold commemorative eyes.

Mr. Sharp's history of the sonnet in its origin and development is careful in conception and aim; but while he does full justice to what its historians and critics have narrated and decided as to its form, he is not so strong as he might have been in regard to the necessity for a substantial groundwork of thought underlying the mere structural beauties of the composition. It is long since the folly of addressing a sonnet to one's mistress's eyebrow was finally disposed of. It seems not unlikely that some generous censor may yet find it requisite to warn youthful sonneteers against the perilous enterprise of shivering spasmodically in the vague. No doubt this particular form of poem has always been considered as an appropriate vehicle for the conveyance of petty conceits and pretentious affectations; but it is just this that has frequently brought the sonnet into disfavour, and caused its true nature to be entirely misunderstood. It might be advisable, then, for Mr. Sharp, when he reissues his book, to compress a little what he has to say under the head of "Formal Excellence," and to dwell somewhat more fully on the second and third divisions of his essay, "Characteristic Excellence" and "Ideal Excellence." It should be made perfectly clear to all candidates for recognition as sonnet-makers that encouragement will not be given solely—perhaps, indeed, not at all—to deftness of finger, and that the mere whipper-snapper should find employment and reward elsewhere. It is the dearth of idea and lack of imaginative resource that mark off numbers of elegant sonnets from such triumphs of thought and expression as the 'Shakespeare' of Mr. Matthew Arnold, the 'Hope and Fear' of Mr. Swinburne, the 'Foreshadowings' of Mr. Theodore Watts, and (despite its technical failings) the 'Sublime' of Mr. W. S. Blunt.

In his arrangement of the sonnets the editor does not proceed chronologically, but gives the authors in alphabetical order. This is convenient for reference, though it takes a little time to get reconciled to a plan

which frequently (because of the Christian name) places the son earlier in the book than his father, and makes Wordsworth close an anthology in which he is preceded by so many writers still living. The biographical and critical notes in the appendix are in many instances valuable. The introductory essay, while excellently designed and in parts well worked out, is diffuse, and is occasionally deficient in point of form. The paragraph, for instance, on p. 46, describing the chief variations of the English sonnet, is not at all clear, and will rather serve to bewilder than enlighten the student desirous of information. On p. 59 Mr. Sharp's account of Milton will unquestionably lead the unwary reader to conclude that 'Paradise Lost' preceded the poet's sonnets, while the long sentence that concludes p. 70 and begins p. 71 is so vague as to leave the writer's meaning quite doubtful. Perhaps the compositor shares the author's responsibility as regards the following points that have puzzled us: "so such purpose" (p. 41), "guage the drift" (p. 71), "a moment's moment" (p. 76). The anthology as it stands is a valuable contribution to our knowledge of the sonnet as it has developed in the present century, and a little revision will make it excellent.

#### NOVELS OF THE WEEK.

*Love the Pilgrim.* By May Crommelin. 3 vols. (Hurst & Blackett.)

*Alicia Tennant.* By Frances Mary Peard. 2 vols. (Bentley & Son.)

*Indian Summer.* By W. D. Howells. (Edinburgh, Douglas.)

*"All But": a Chronicle of Laxenford Life.* By Pen Oliver, F.R.C.S. (Kegan Paul, Trench & Co.)

'LOVE THE PILGRIM' is as sensational as anybody can desire, while the heroine is charming. Poor Hester has the same fate as the mourner in 'Auld Robin Gray,' but her Jamie returns more than once, and Robin Gray is a fiendish madman who treats his noble wife with every kind of coarse and subtle cruelty. It is a great concession to the weakness of the ordinary novel-reader that Hester should be resuscitated in the last volume, the scene in which Hungerford takes the preliminary steps for her murder being so carefully realistic. The freckled boy, the good-hearted son of that venomous little woman Mrs. Vignolles, with his calf love for the kind and beautiful creature whom his uncle persecutes, is an original portrait, and more worth remembering than most of the characters, though he plays but a subordinate part. The book is prettily got up, and deserves to be read.

'Alicia Tennant' is a story of good society, written in that pleasant and refined style to which readers of Miss Peard's books are accustomed. Her characters are well drawn, even the men, one of whom is particularly good, a precise, well-bred gentleman, studious and irreproachable, but a dreadful bore; and, though as a rule they are a little wanting in incisiveness, there are delicate touches about them which are admirable. For instance, one lady is very happily described in the course of conversation thus:

"I'm very fond of Julia. As to whether she could be of use in a crisis—well, she's the sort of woman who couldn't blow out a candle without three or four preliminary failures."

The story deals with no very striking situations. As is fitting in a nice story of modern society, there is a little about art, a little about the slums, and a pretty little bit about blue china; but Miss Peard has been cruel in bringing her story to so sad an end. The heroine is a weak little creature, who has been led by her relations to marry the wrong man: the right one has just escaped from Spezia and cholera, and then comes the last chapter. "Two people, husband and wife, were in the train on their way south from Scotland." These two should have been the heroine and her ill-suited husband, and what should they be in the train for except an accident in which the husband should be killed? Unfortunately they are only the heroine's cousins hurrying to her deathbed, and the reader is assured that the man she loved will rise to the highest rank in the army and will never marry. The reader resents such a conclusion when another, not less commonplace, might so easily have been adopted. If Miss Peard's book is reprinted she ought to rewrite the last chapter.

The conjunction of two heavenly bodies affords the best opportunity of comparing their respective brilliancy; so when Mr. James and Mr. Howells bring out novels within a few weeks of each other, it seems natural to estimate one by comparison with the other. The two together, if proficiency in story-telling could be decided like a lawn-tennis match, would possibly hold their own against any pair which the Anglo-Saxon race could at present furnish to oppose them if Mr. Meredith stood out. If, however, they were pitted against each other, it is hard to say how the event would go. Mr. James has more staying power, or he could never have written 'The Portrait of a Lady' and 'The Bostonians,' and perhaps he can play a more original game. Mr. Howells puts in his strokes more sharply, and his style is, on the whole, brisker and more attractive. So the sporting correspondent might describe the difference between the American champions. 'Indian Summer' is a favourable specimen of its author's method. The scene, according to a common practice with him and with Mr. James alike, is laid in Italy (Italy again!), but the people are Americans. There is scarcely a glimpse of an Italian figure, and the reader is thankful therefore. The theme is simple enough. A retired journalist, turned forty, finds himself in Florence, a place fraught for him with memories of an ill-starred love affair in bygone days. He finds there also a lady associated to him with those memories, and a young girl who is for the present in her charge. In a middle-aged kind of way he falls in love with both—"after eighteen hundred years," observes the author shrewdly, "the man is still imperfectly monogamous"—and begins by getting engaged to the wrong one. How matters are righted it is the main object of the story to set forth. These three are the chief personages of the drama. Of secondary characters there are but two: the youthful daughter of the elder lady, a good specimen of the cosmopolitan Yankee child, and an old gentleman, for fifty years minister of "Haddam East Village, Massachusetts," who has dropped dogmatic theology, and come to end his days in study and contemplation at Florence. Then there

are various minor people, of the sort to be met with during the winter in an Italian city—artists, tourists, more or less permanent residents, all sketched with much humour and accuracy. The construction of the story is about as good as can be. From the opening account of Theodore Colville's career as a newspaper editor in Des Vaches, Indiana, to the closing scene, the reader finds hardly an incident or a description that does not in some way bear its due share in the general progress of events. The style, too, as usual with Mr. Howells, is pleasant, although now and then there is a too obvious effort after epigrammatic condensation, which in one or two cases leads to the necessity of reading a sentence aloud—either actually or mentally—before its meaning is clear; and in the first few pages a glossary of American journalist's slang is once or twice needed. As a study of characters for the most part commonplace, in circumstances just sufficiently abnormal to be interesting, the book could hardly be better.

The pseudonym of Pen Oliver is obviously not meant to be a disguise, and perhaps it is used as a veil to give piquancy to the attraction of the author's personality. A novel by an eminent surgeon who draws his own illustrations has certainly an interest apart from intrinsic merit, and 'All But' is really in want of some outside aid. Sir Henry Thompson does not appear to be a gifted novelist, but his little book, "the pleasant occupation," as he says, of his "last holiday term," contains a bit of mental pathology which is interesting as coming from his pen. Lord Arthur Wynstanley is the second husband of a rich woman, and in the position of guardian of his stepson has the control of a fine property which will pass to the boy at his majority. Brooding over the difference which this event will make to him, Lord Arthur, who has been an excellent and blameless man, at last attempts to put the boy out of his way by administering an overdose of morphia, and is detected just in time by the village doctor. The study which Lord Arthur presents is undoubtedly instructive, but looking at the book as a work of art it must be said that the study is not effectively introduced. One requires, indeed, a good deal of perseverance to get through the earlier chapters, which contain a series of very slightly connected pictures of village life in Suffolk, and several rather heavy disquisitions on such topics as maternal influence and the nature of the distinction between sanity and insanity. Nor are the scenes of rustic life at the village barber's shop so vivid or so humorous as they seem to have been intended to be. True no doubt they are, for in one of them the author introduces himself (with a portrait), and he has probably enough set down faithfully something like the conversation which took place between himself and the village folk; but he lacks either the imagination or the power of minute observation which makes it possible to convey to others the impressions he has received.

#### OUR LIBRARY TABLE.

UNDER the title of *What does History Teach?* Prof. Blackie has published through Messrs. Macmillan two interesting and instructive lec-

tures delivered at the Philosophical Institution at Edinburgh.

ONE of the most handy of almanacs is the *Royal Kalendar* (Allen & Co.). It is in some ways the most complete, and gives a good deal of information not easily obtainable elsewhere. It is highly useful to journalists.

WE have received catalogues of second-hand books from Mr. Daniell (mainly devoted to topography), Mr. Grose, Messrs. Sotheran of the Strand, Mr. Stibbs (who has left Museum Street), Mr. Hitchman of Birmingham, Messrs. Macmillan & Bowes of Cambridge (containing several works from the library of H. A. J. Munro), Mr. Clay of Edinburgh, Mr. Turrill of Lincoln, Messrs. Sotheran & Co. of Manchester, and Mr. Sutton of Manchester (forming part iii. of a 'General Catalogue'); two catalogues from Mr. Stargardt of Berlin (mainly historical books); and from the Librairie Poedrenik at St. Petersburg a catalogue of works relating to Russian history.—We have also on our table *A Directory of Second-hand Booksellers*, by Mr. A. Gyles, of Nottingham.—Messrs. G. Philip & Son have issued an excellent *Catalogue of Scientific and Technical Books*.

THE Grolier Club of New York sends us the first part of its *Transactions*, which proves that this society of Transatlantic bibliophiles has made a good start. It has held exhibitions of etchings and manuscripts (the latter of which shows whither many of the Horse sold in London and Paris are going) and of book illustrations. It also consummated an act of sacrifice for the repose of the souls of future collectors: "Mr. Andrews also said that by mistake two copies on vellum of the *Starre Chamber Decree* had been printed in addition to the one hundred and fifty copies on paper—the number determined upon—making in all one hundred and fifty-two copies. As the edition announced to subscribers was limited to one hundred and fifty copies in all, the two copies numbered 149 and 150 were immediately destroyed in presence of the Club."

WE have received reports of the Free Libraries at Birmingham, Liverpool, Manchester, and Salford, all of which speak of great prosperity, though at Salford the newspapers and magazines, it is complained, allure readers away from that standard literature they ought to prefer, which simply shows that the working classes have much the same tastes as those in easier circumstances. We have also on our table *A Catalogue of the Lending Department of the Aberdeen Library*, a Supplement to that of the Birkenhead Library, and a second Supplement to the *Index Catalogue of Doncaster*. We have also received a *Catalogue of the Books for the Young in the Birkenhead Library*. To our taste there is too little poetry in the collection.

MESSRS. GRIFFITH & FARRAN send us a *Dictionary of Abbreviations*, which will be useful to people who, as the editor says, "have never been schoolboys."

WE continue to admire the extremely pretty volumes published by Messrs. Cassell in their "National Library." Sir John Maundeville, Goldsmith's comedies, *The Lady of the Lake*, and *Luther's Table Talk* are excellent selections for popular reading.—Of Messrs. Routledge's "World Library" we have received Goldsmith's *Plays and Poems*, *Baron Trenck's Memoirs*, and selections from White's *Selborne*, also a highly commendable choice. In their laudable desire to give a great deal of matter at a very low price Messrs. Routledge use too small a type, and the books seem to have been finished rather hastily.

WE have on our table *Shakespeare's Plays: Julius Caesar and Coriolanus* (Cassell),—*Wise Sayings*, by P. Lund (Ikley, Lund),—*High-Class Cookery Recipes*, by Mrs. C. Clarke (Allen & Co.),—*Handel*, by E. Clarke (Cassell),—*The Haunted Adjutant*, and other Stories,

by E. Quincy (Trübner),—*Sacred Vows*, by E. Werner (Ward & Lock),—*Across her Path*, by Miss A. Swan (Edinburgh, Oliphant & Co.),—*Riven Bonds*, by E. Werner (Ward & Lock),—*Goblin Gold*, by May Crommelin (Warne),—*Lightly Lost*, by H. Smart (White),—*By-Ways of Nature and Life*, by C. Deming (Putnam's),—*A Summer Day-Dream*, by J. Ord (Simpkin),—*Birds of Gay Plumage*, by Mary and Elizabeth Kirby (Nelson),—*Foolish Dora* (S.P.C.K.),—*Truth in Tale*, by W. Boyd-Carpenter (Macmillan),—*Under the King's Banner*, by C. A. Jones (Gardner),—*A Diary of Golden Thoughts for the Year* (Unwin),—*Annie's Story*, by S. Selous (Jones),—*Swallow-Flights*, by Sigma (Sotheran),—*By Solent and Dambe*, by W. W. Martin (Trübner),—*Patter Poems*, by W. Parke (Vizetelly),—*Uriel Acosta, in Three Acts*, by H. Spicer (Kegan Paul),—*Songs of Perseverance*, by E. Wilesworth (Nisbet),—*Hymns of the Present Century*, from the German, by the Rev. J. Kelly (R.T.S.),—*Lift up your Hearts*, compiled by R. Porter (Griffith & Farran),—*Anecdotes on Bible Texts*, by J. L. Nye (S.S.U.),—*Ten School Addresses*, by J. P. Norris, D.D. (S.P.C.K.),—*Notes on Infant Class Sunday-School Lessons*, by S. E. Sparks (S.P.C.K.),—*The Monthly Interpreter*, Vol. II., edited by the Rev. J. S. Exell (Edinburgh, Clark),—*The Birth of Jesus*, by S. Baring Gould (Steffington),—*The Case for "Establishment"* Stated, by T. Moore (S.P.C.K.),—*The Mystery of God*, by T. V. Tymms (Stock),—*und Heeresverfassungen und Völkerleben*, by M. Jähns (Berlin, Paetel). Among New Editions we have *Synoptical Lectures on the Books of Holy Scripture*, 2 vols., by D. Fraser, D.D. (Nisbet),—*Some Account of Amyot Brough*, by E. V. Briton (Seely),—*Some Literary Recollections*, by J. Payn (Smith & Elder),—*Bye-Path Meadow*, by E. P. Hood (Clarke),—*A Popular Technical Dictionary*, by E. T. Blakeley (Hogg),—*The Frog*, by A. M. Marshall (Smith & Elder),—*Growth of the English Colonies*, by S. M. Sitwell (Rivingtons),—*Homer's Iliad*, Book XXI., by A. Sidgwick (Rivingtons),—and *Numerical Examples in Heat*, by R. E. Day (Longmans).

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SIR HENRY TAYLOR.

By the death of the author of 'Philip van Artevelde' on Saturday, March 27th, another link, and one of the very last, between our own generation and that of Wordsworth and Southey has been broken. Thirty years younger than the former, twenty-six years younger than the latter, Sir Henry Taylor was the friend as well as the disciple of both, and, without any slavish following of either, he learned enough from them and from their forerunners to give an antique look, even when they first appeared, to his plays and essays. Those—and they are not a few—who still read and enjoy his best work look upon it as belonging so much to an old-world school that it would have been somewhat of a surprise to them to hear that he was still living a week ago, had they not been reminded of his existence by the publication last year of the 'Autobiography' which he had written leisurely between 1865 and 1877, and which he finally resolved to give to the world while he could himself see it in print, his pathetic apology for that unusual course being that "publication in the eighty-fifth year of a man's life comes rather near to posthumous publication."

All the important, and so many of the trivial, facts of Sir Henry Taylor's life having been fully set forth in that 'Autobiography,' there is no need to go over the ground in detail. He was born on October 18th, 1800, his father being a bookworm as well as a gentleman farmer in the county of Durham, and a natural taste for literature was encouraged by the kindly and refining influences of the home life which appears to have furnished him with nearly all his schooling. Early favoured by Gifford, then editor of the *Quarterly Review*, as well as by Southey, with whom he had been indirectly acquainted from his youth, he settled in London in 1823, intending to make authorship his only profession. By a rare slice of good luck, however, a well-paid and responsible post in the Colonial Office was put in his way by Dr. (afterwards Sir Henry) Holland almost immediately after his arrival in London, and he was a zealous civil servant, besides being a poet and essayist, during eight-and-forty years. From the first the best

society, fashionable as well as intellectual, was open to him. Among his intimate friends were John Stuart Mill, Charles Austin, and John Romilly, the young planets of the new school of philosophical Radicals; and the yet closer friend who introduced him to them was Hyde Villiers, brother of the late Earl of Clarendon and also of the talented lady who, refusing an offer of marriage from Mr. Taylor, became Lady Theresa Lister, and in due time Lady Theresa Lewis.

There is a notable passage in Crabb Robinson's diary which tells how, on June 10th, 1824, he accompanied Charles Lamb on a visit to Coleridge at Highgate, and there found, among others, "a Mr. Taylor, a young man of talents in the Colonial Office." "Coleridge talked his best," the record continues.

"The subject dwelt on was the superiority of the internal evidence of Christianity. The *advocatus diaboli* for the evening was Mr. Taylor, who, in a way very creditable to his manners as a gentleman, but with little more than verbal cleverness, ordinary logic, and the confidence of a young man who had no suspicion of his own deficiencies, affirmed that those evidences which the Christian thinks he finds in his internal convictions the Mahometan also thinks he has; and he also asserted that Mahomet had improved the condition of mankind. When the party were breaking up and the gentlemen were severally looking for their hats, Lamb asked him whether he came in a turban or a hat."

There was not much sympathy or intimacy between the large-hearted and clever young man thus characteristically introduced to us and either Lamb or Coleridge; but at the feet of Coleridge's friends, Southey and Wordsworth, Taylor sat as a reverent disciple. For his acquaintance with the former he was indebted to Miss Isabella Fenwick, a charming woman, some twenty years his senior, and the cousin of his amiable stepmother, who joined with the other lady in showing an almost more than maternal interest in his welfare. To their guidance, as well as to Southey's, he attributed his abandonment of the liking for the poetical school of Byron and Shelley with which he started, and his adoption of the rules of dramatic writing which he set up for himself. He was not, however, in any sense an imitator either of Southey or of Wordsworth. He was bolder in his choice of models, which he found in the Elizabethan dramatists. It is only in his first play, 'Isaac Comnenus,' that we see very marked or at all servile copying of the Elizabethan style; but the plan on which that play was framed is apparent in all his subsequent tragedy-writing.

'Isaac Comnenus' was published early in 1827, "sent into the world naked," as its author afterwards said, "to shift for itself, without name, preface, or dedication." It stood the ordeal well, and deservedly won the praise of competent critics for the vigour of its conception and elaboration, and the sustained dignity of its verse. Here and there its style is faulty and its language far-fetched, and it abounds in phrases, and even long passages, that are almost grotesque in their imitation of Shakespeare and the other Elizabethans; but the play as a whole is powerful, and the character of the hero, though well wrought out in every respect and made the central point of interest throughout, is never allowed to throw too much into the shade the subordinate figures on the stage. In Isaac we have a really masterly study of an eleventh century rebel against Church and State as represented by the Byzantine emperors and the Greek patriarchs—a man turned into a great patriot by the cynicism, if not the misanthropy, begotten in him by the early and private afflictions which are only casually referred to in the play. As he is made to say of himself:—

In slavish, tyrannous, and turbulent times  
 He drew his lot of life, and of the times  
 Some deep and bloody stains have fallen upon him.  
 But he it said he had this honesty,  
 That undisturbed of a false renown  
 He ever wished to pass for what he was;

One that swerved much and oft, but, being still  
 Deliberately bent upon the right,  
 Had kept it in the main; one that much loved  
 Whatever in man is worthy high respect,  
 And in his soul devoutly did aspire  
 To be it all; yet felt from time to time  
 The littleness that clings to what is human,  
 And suffered from the shame of having felt it.

Immediately after the publication of 'Isaac Comnenus' Mr. Taylor began to write 'Philip van Artevelde'; but this work was not issued till the spring of 1834. It comprises two distinct plays, the one setting forth the Flemish patriot's elevation from private life to power and opportunity of redeeming the fortunes of his country, the other showing the climax of his fortunes and his death. Here, as in 'Isaac Comnenus,' we have a central figure of commanding interest, to the working out of whose character the whole drama is subordinated; but here also the minor figures are well drawn and all the surroundings appropriate. We first meet with Philip following his quiet, studious ways in fourteenth century Ghent, with fishing for his most exciting diversion from his books, and fearful that Adriana cannot return his love because there is so little of the knight in him, when the captaincy of the city and the Flemish cause, in devotion to which his father had lost his life, is offered to him. He promptly accepts the dangerous task, and throughout the first play we see him steadily advancing his own dignity and the freedom of his countrymen. In the second play, after the lapse of many years, he is Regent of Flanders, a foe so powerful that all the might of France is not able to crush him without the aid of treachery; and in showing how that treachery is rendered successful by the weaknesses of character that he has acquired in the interval Mr. Taylor exhibited his dramatic talent at its highest level. There is wonderful pathos as well as wonderful vigour in 'Philip van Artevelde,' and especially in the second play. Philip's faults are painted as honestly and as skillfully as his virtues, and the most capacious reader is compelled to accept his own apology for himself:—

Such as I am,  
 For better or for worse, the world must take me,  
 For I must hasten on. Perhaps the state  
 And royal splendour I affect is deem'd  
 A proof of pride—yet they that these contemn  
 Know little of the springs that move mankind.  
 'Tis but a juvenile philosophy  
 That strips itself and casts such things aside,  
 Which, be they in themselves or vile or precious,  
 Are means to govern. Or I'm deem'd morose,  
 Severe, impatient of what hinders me;  
 Yet think what manner of men are these I rule;  
 What patience might have made of them, reflect.  
 If I be stern or fierce, 'tis from strong need  
 And strange provocations. If (which I own not)  
 I have drunk deeper of ambition's cup,  
 Be it remember'd that the cup of love  
 Was wrested from my hand.

It is the wrestling of this cup of love from him which is the turning point in Philip's destiny. Some of the finest passages in the first play are those in which his devotion to Adriana and hers to him are portrayed. In the interval between the two plays he has married Adriana and lost her. In the second he seeks consolation of a poorer sort from Elena, the French lady who follows his camp as a willing hostage, and to her he says:—

You behold me here  
 A man bereaved, with something of a blight  
 Upon the early blossoms of his life  
 And its first verdure, having not the less  
 A living root, and drawing from the earth  
 Its vital juices, from the air its powers.

Elena is in her way a second Helen; on her account partly the rulers of France make war against Flanders, and in the end Philip van Artevelde is treacherously assassinated on the battle-field. But even his enemies are bound to acknowledge his rare worth:—

Dire rebel though he was,  
 Yet with a noble nature and great gifts  
 Was he endow'd,—courage, discretion, wit,  
 An equal temper and an ample soul,  
 Rock-bound and fortified against assaults  
 Of transitory passion, but below  
 Built on a surging subterranean fire  
 That stirr'd and lifted him to high attempts.  
 So prompt and capable, and yet so calm,  
 He nothing lack'd in sovereignty but the right,  
 Nothing in soldiery except good fortune,  
 Wherefore with honour lay him in his grave.

And thereby shall increase of honour come  
Unto their arms who vanquish'd one so wise,  
So valiant, so renown'd.

Eight years passed before Mr. Taylor published another tragedy, and when he did this, in 1842, 'Edwin the Fair' was by no means equal to 'Philip van Artevelde.' The weakness of this drama may be due quite as much to its subject as to its handling. There is, indeed, considerable power shown in the working out of two such opposite characters as those of Dunstan and his victim Edwin; but the play is too much of an historical study, and, being faulty as a whole, contains few passages of remarkable worth or beauty. Its author himself seems to have been dissatisfied with it. He made no other attempt at tragedy-writing for twenty years.

Authorship was, of course, at no period of his career much more than a pastime to him. The real business of his life was in the Colonial Office, which he entered at the age of twenty-four, and did not quit till he was seventy-two, and his occupations therein prompted him to produce at least one important work in prose. Of 'The Statesman,' which was published in 1836, he said that it "contained the views and maxims respecting the transactions of public business which twelve years of experience had suggested to him." This work, never attracting much attention, has long since been almost forgotten, and is hardly worth remembering, except for its illustrations of the author's temperament. It is a prim and clever book, rather describing than criticizing the arts and methods of political advancement half a century ago, at the time when Disraeli was writing 'Coningsby' and 'Sybil,' and when political parties were reorganizing themselves for the struggles and battles of the past generation. It is more Baconian in style than the tragedies are Shakespearean. One chapter, for example, is on "The Arts of Rising," and opens with a sentence representative of the pompous triviality that runs through the whole work: "The arts of rising, properly so called, have commonly some mixture of baseness, more or less, according as the aid from natural endowments is less or more." The volume abounds in gossip about small matters, chairs, tables, candles, and the like, and in dissertations on the way in which statesmen's wives should sing songs in drawing-rooms, and so forth. It also touches on graver subjects in describing the functions and offices of the statesmen themselves; but the author went somewhat out of his depth when he attempted to handle such topics as "the ethics of politics."

Better evidence of Mr. Taylor's abilities as a prose writer appears in the two volumes of essays, 'Notes from Life' and 'Notes from Books,' which he published in 1847 and 1848. The latter was more than half made up of two rather ponderous articles on Wordsworth, reprinted from the *Quarterly Review* of 1834 and 1841; and one essay in the former, on "The Life Poetic," was written chiefly in honour of his other old friend, Robert Southey. The other noteworthy essays in these volumes are entitled "Money," "Humility and Independence," "Choice in Marriage," "Wisdom," "Children," and "The Ways of the Rich and Great." In writing these Mr. Taylor gave for the most part welcome utterance of his characteristic mode of thought, and showed his own temperament very clearly and agreeably. His style is less slavishly Baconian than in 'The Statesman.' He is sententious without being pedantic, and delivers himself of many shrewd thoughts, in which the wisdom corresponds to his own definition of it. "Wisdom," he says, "is not the same with understanding, talents, capacity, ability, sagacity, sense, or prudence—not the same with any one of them; neither will all these together make it up. It is that exercise of the reason into which the heart enters—a structure of the understanding rising out of the moral and spiritual nature."

These essays are rich in smart sayings and

keen observations. We may quote two from the paper on "Money":—

"When you are undecided as to which of two courses you would like best, choose the cheapest. This rule will not only save money, but save also a good deal of trifling indecision."

Again:—

"I have known a man who was never rich, and was indeed in a fair way to be ruined, make a present of several hundred pounds, under what he probably conceived to be an impulse of generous friendship; but if that man had been called upon to get up an hour earlier in the morning to serve his friend, I do not believe that he would have done it. In parting with some hundreds of pounds, he flattered his self-love, with a show of self-sacrifice; in parting with an hour's folding of the hands to sleep, the self-sacrifice would have been real, and the show of it not very magnificent."

One other passage which we shall quote is from the essay on Wordsworth's sonnets:—

"A great truth coming into the mind of a great man lives with him from that time forth, mixes itself with his thoughts in all moods of his mind, reproduces itself in many combinations, passes from him in ordinary shapes, and, according as his own mind is multifarious and cognizant of many varieties of mind and mood in others, this truth, proceeding from it thus repeatedly and variously, finds access to one reader in the shape of a passage in an ethical poem, to another in that of a sonnet—to one in a form in which he can comprehend it in its entire scope and extent, to another, or to the same in another mood, in a form in which he can remember and quote it. The same truth may have entered a thousand minds before, but the ordinary mind grew tired of it and dismissed it, whilst to the other its value as a truth is more than its novelty as a thought, and gives it an eternal freshness. It has been our good fortune to have listened to the conversation of most of the great writers of the present age, and we have observed that they all repeated themselves more than other men, and that this did in no respect detract from the interest of their discourse, but rather enhanced it, as what recurred often was what we most wished to dwell upon."

A few months before the appearance of 'Notes from Life' Mr. Taylor had published a volume of miscellanies in verse, 'The Eve of the Conquest, and other Poems.' There is nothing of much value in this collection, and some of its contents are singularly unpoetical. Here, for instance, is the first stanza of 'Heroism in the Shade'; written after the return of Sir H. Pottinger from China in 1845:—

The million smiles; the taverns ring with toasts,  
A thousand journals turn with good report  
And plauditory paragraph; with hosts  
Of thankful deputations swarm the streets;  
His native city of her hero boasts;  
The minister who chose him in the choice  
Exults; and, prompted to its part, the court  
The echo of the country's praise repeats,  
And to the popular pitchpipe tunes its voice.

Some fresh token of poetic talent, however, was given in 'The Virgin Widow,' published in 1850, and afterwards renamed 'A Sicilian Summer,' the only comedy written by Mr. Taylor, and a very fair imitation indeed of Elizabethan comedy-writing. There is something more than a reminiscence of Hero and Beatrice in Rosalba and Fiordeliza, and of Antonio and Bassanio in Silisco and Ruggiero, though Haggai is a very poor burlesque of Shylock and Ubaldo of Polonius. The account of the sudden revolution wrought in Silisco by his first meeting with Rosalba is graceful:—

I am not in my nature what I seem'd—  
That all Palermo's tongues will testify—  
And there is that within me springing now  
Shall testify it better.....  
Already it is loosen'd, it is gone—  
The cloud, the mist; across the vale of life  
The rainbow rears its soft triumphant arch,  
And every roving path and brake and bower  
Is bathed in colour'd light. Come what come may,  
I know this world is richer than I thought  
By something left to it from paradise:  
I know this world is brighter than I thought,  
Having a window into heaven. Henceforth  
Life hath for me a purpose and a drift.

Had Mr. Taylor begun to write comedy in his youth, he might have made for himself a greater name in literature than even 'Philip van Artevelde' has secured for him; but he was fifty years old when 'The Virgin Widow' appeared, and the poetic fire, which always burned fitfully in him, had by that time almost

died out. He only produced one other drama, 'St. Clement's Eve,' on an ill-chosen theme, more ugly than tragic, and the repulsiveness of which he did very little to redeem by any strength or delicacy in the handling. It was avowedly intended "to give some such representation as dramatic writing can convey of a period in the history of France under Charles VI. when society was reduced, by disorders in the realm and schism in the Church, to perhaps the worst condition of which the Middle Ages afford an example"; and it only too painfully fulfilled its plan. It was published in 1862.

We have followed Mr. Taylor through his literary career of five-and-thirty years, and there is little of public interest to be said about the general affairs of his life, especially as all these are set forth with entertaining detail in his 'Autobiography.' In 1839 he married a daughter of the first Lord Monteagle, and until his retirement from the Colonial Office in 1872 he lived quietly and happily on the banks of the Thames, first at East Sheen and afterwards at Mortlake. Having in 1869 accepted a K.C.M.G. ship in lieu of the peerage he had hoped for, he spent his last years chiefly at Bournemouth. His home was during two generations the resort of many friends of all ranks in the social, political, and literary worlds, and there are scores of men of letters now living who recall with pleasure the agreeable réunions at lunch-time on Sundays when, with the suave and polished manners of a gentleman of the old school at its best, he entertained his guests in ways that won the respect and liking of all.

#### 'BLOSSOM FROM AN ORCHARD.'

MR. H. C. BOWEN writes about his 'Blossom from an Orchard,' which we reviewed last week:

"I have no desire to question his [the reviewer's] opinion as to the little value of the book, but I must protest against being represented as having merely tricked myself out in borrowed plumes. His first example is the poem entitled 'Farewell.' He chooses the first verse (which as a matter of fact was one of the last written). It undoubtedly is very like a verse of one of Mr. Swinburne's poems—and probably when I wrote the lines of that verse twelve years ago Mr. Swinburne's were running in my head. The situation in the two poems, that of a rejected lover, is the same, but is a very common one. The feeling is markedly different in the two cases, the metre altogether different. His next example is based on the fact that I begin a poem with the line

A little while, a little while,

and that Mr. Rossetti begins one with

A little while, a little love.

Your reviewer quotes my poem in full, and the unwary might take this as evidence that I have borrowed wholesale. I have borrowed nothing. The subjects of the poems are different, the feeling differs markedly, and the metres are wholly unlike. Lastly, your reviewer represents me as taking my 'Judas' from Mr. Horne. I have never read or seen Mr. Horne's poem, so I cannot say how far we are alike in our treatment, except in making Judas a patriot. This idea, however, does not belong primarily to either Mr. Horne or to me. It is several centuries old, as any one may see who will refer to Smith's 'Dictionary of the Bible.'

"There is one small poem in my book which is a very small echo of a song of Mr. Swinburne's, but your reviewer in his haste did not notice it; it is called 'An Offering.'"

Since Mr. Bowen himself avows that the lines we quoted from his poem called 'Farewell' probably were written under Mr. Swinburne's inspiration we need not dwell on that point. The motive of his poem suggesting Rossetti's lyric "A little while, a little love," is no doubt quite different; but, of course, we were only concerned with the point of expression. People hardly need to be informed that the idea of Judas being a patriot is not a growth of modern times. The *Athenæum* said that Mr. Bowen's poem of 'Judas Iscariot,' which it rather praised, was written upon the same lines as Mr. Horne's drama; if this is not the case, of course we are in error. As for the very small poem entitled 'An Offering,'



which Mr. Bowen considers is like one of Mr. Swinburne's, and which he thinks "the reviewer in his haste" has overlooked, all we need say is that the reviewer was quite aware that he had not exhausted his subject.

#### THE 'DICTIONARY OF NATIONAL BIOGRAPHY.'

The following is the first instalment of a list of the names intended to be inserted under the letter D (Section I.) in the 'Dictionary of National Biography.' When one date is given, it is the date of death, unless otherwise stated. An asterisk is affixed to a date when it is only approximate. The editor of the Dictionary will be obliged by any notice of omissions or errors addressed to him at Messrs. Smith, Elder & Co.'s, 15, Waterloo Place, S.W. He particularly requests that when new names are suggested, an indication may be given of the source from which they are derived.

Daborne, Robert, Dean of Lismore, 1827  
Dacre, Anne Fienes, Lady, 1595. See Fienes.  
Dacre, Barbara Brand, Baroness, 1768-1854. See Brand.  
Dacre, Francis Lennard, 14th Lord, 1662. See Lennard.  
Dacre, Gregory Fienes, 10th Lord, 1594. See Fienes.  
Dacre, Leonard, rebel, 1573  
Dacre of the South, Thomas Fienes, 9th Lord, 1517, ex. 1541.  
See Fienes.  
Dacres, Arthur, M.D., geometry professor at Gresham College, 1678  
Dacres, Sir Sydney Colpoys, G.C.B., admiral, 1805-84  
Dafforne, George, writer, 1830  
Daffy, Rev. Thomas, "Daffy's elixir," 1680  
D'Agar, James, painter, 1640-1716  
Dagley, Richard, artist and author, 1841  
Dagworth, Sir Nicholas, commander in Aquitaine, 1401  
Dahl, Michael, painter, 1658-1743  
Daintree, Richard, C.M.G., geologist, 1831-73  
Dairchilla, alias Moling, Irish saint. See Moling.  
Dakins, William, Gresham Professor of Divinity, 1608  
Dalbise, Sir James Charles, K.C.B., general, 1776-1847  
Dalby, Isaac, mathematician, 1744-1824  
Dalby, Robert, Catholic priest, ex. 1589  
Dalderby, St. John de, Bishop of Lincoln, 1319. See John.  
Dale, David, Scotch philanthropist, 1739-1806  
Dale, Samuel, M.D., F.R.S., naturalist and topographer, 1660-1739  
Dale, Sir Thomas, admiral, 1619  
Dale, Thomas, M.D., physician, 1729-1816  
Dale, Thomas, M.A., Dean of Rochester, 1797-1870  
Dale, Valentine, LL.D., Dean of Wells, 1589  
Dalgaurn, John Dobree, Catholic divine, 1818-76  
Dalgarino, George, writer on parrigraphy, 1627-87  
Dalhousie, Earls of. See Ramsay.  
Dall, Nicholas Thomas, A.R.A., painter, 1777  
Dallan, Forgaill, Irish poet, 600?  
Dallans, Ralph, organ-builder, 1672  
Dallans or Dallam, Robert, organ-builder, 1602-65  
Dallas, Rev. Alexander Robert Charles, divine, 1791-1869  
Dallas, Eneas Sweetland, journalist and author, 1818-79  
Dallas, Sir George, Bart., political writer, 1758-1833  
Dallas, Sir Robert, judge, 1748-1824  
Dallas, Robert Charles, miscellaneous writer, 1754-1824  
Dallaway, Rev. James, F.S.A., miscellaneous writer, 1763-1834  
Dalling and Bulwer, William Henry Lytton Earle Bulwer, Lord, 1804-72. See Bulwer.  
Dallington, Sir Robert, Master of the Charterhouse, 1637  
Dallison, Sir William, judge, 1558  
Dallmeyer, John Henry, optician, 1831-83  
Dalrymple, Alexander, F.R.S., F.S.A., traveller and author, 1737-1808  
Dalrymple, Sir David, Lord Advocate, 1720  
Dalrymple, Sir David, Lord Hailes, Scotch judge, 1726-92  
Dalrymple, Sir Hew, President of Court of Session, 1653-1737  
Dalrymple, Sir Hew Whiteford, general, 1750-1830  
Dalrymple, James, 7th Baron and 1st Viscount Stair, 1609-95  
Dalrymple, Sir James, antiquary, fl. 1714  
Dalrymple, John, 1st Earl of Stair, 1648-1707  
Dalrymple, John, 2nd Earl of Stair, 1673-1747  
Dalrymple, John, 5th Earl of Stair, 1720-89  
Dalrymple, John, 6th Earl of Stair, 1749-1821  
Dalrymple, Sir John, Bart., 'Memoirs,' 1726-1810  
Dalrymple, John, F.R.S., oculist, 1804-52  
Dalrymple, John Hamilton, 8th Earl of Stair, 1771-1853  
Dalrymple, William, surgeon, 1772-1847  
Dalton, James Forbes, miscellaneous writer, 1785-1862  
Dalton, John, D.D., Prebendary of Worcester, 1709-63  
Dalton, John, D.C.L., F.R.S., natural philosopher, 1766-1844  
D'Alton, John, Irish historian and genealogist, 1792-1867  
Dalton, John, Catholic divine, 1814-74  
Dalton, Laurence, Norroy king-of-arms, 1561  
Dalton, Michael, lawyer, b. 1654  
Dalton, Richard, librarian to George III., 1791  
Daly, Daniel, Irish Dominican, 1595-1662  
Daly, Right Hon. Denis, M.P., Irish politician, 1791  
Daly, Richard, theatrical manager, 1813  
Dalyell, Sir John Graham, Bart., antiquary, 1776-1851  
Dalzell, Andrew, classical scholar, 1750-1806  
Dalzell, Nicol Alexander, M.A., botanist, 1878  
Dalzell, Robert, general, 1672-1768  
Dalziel or Dalryell, Sir Thomas, Scotch general, 1599-1685  
Damasene, Alexander, musician, 1719  
Damer, Hon. Mrs. Anne Seymour, sculptor, 1748-1828  
Damon, William, musical composer, temp. Elizabeth  
Dampier, Thomas, D.D., Bishop of Ely, 1748-1812  
Dampier, William, circumnavigator, 1652-1711  
Danby, Francis, A.R.A., painter, 1763-1861  
Danby, Henry Danvers, 1st Earl of, K.G., 1573-1643. See Danvers.  
Danby, James Francis, painter, 1816-75  
Danby, John, musical composer, 1757-98  
Danby, Thomas Osborne, Earl of, and Duke of Leeds, 1712. See Osborne.

Danby, William, moral philosopher, 1753-1834  
Dance, Charles, writer of burlesques, 1794\*-1863  
Dance, George, architect, 1768  
Dance, George, R.A., architect, 1749-1825  
Dance, alias Love, James, actor, 1721-74  
Dance, Nathaniel. See Holland, Sir Nathaniel, Bart.  
Dance, William, musician, 1755-1840  
Dancer, Daniel, miser, 1716-94  
Dancer, John, miscellaneous writer, fl. 1670  
Dancer, Mrs. See Barry, Anne Spranger.  
Dancerts, Henry, painter and engraver, 1680\*  
Dancerts, John, artist, fl. 1654  
Dandridge, Bartholomew, painter, fl. 1750  
Danett, Thomas, diplomatist, 1570\*  
Danett, Thomas, translator, fl. 1600  
Danforth, Thomas, magistrate in America, 1622-99  
Dangerfield, Thomas, concoctor of the Meal-tub Plot, 1685  
Danican or Philidor, André, chess-player, 1726-95  
Daniel, St., Bishop of Bangor, 545  
Daniel & Jenu. See Floyd, John.  
Daniel, Alexander, poet, 1898-1903  
Daniel or Pickford, Edward, D.D., Catholic divine, 1657  
Daniel, George, antiquary, 1790\*-1864  
Daniel, Henry, Dominican, fl. 1389  
Daniel, John, Jesuit, 1607-68  
Daniel, John, President of Douay College, 1745-1823  
Daniel, Nehemiah. See Donellan.  
Daniel, Robert Mackenzie, novelist, 1814-47  
Daniel, Samuel, poet and historian, 1569-1619  
Daniel, Samuel, artist and traveller, 1775-1811  
Daniel, Thomas, Jesuit, 1720-79. See West.  
Daniel, Rev. William Barker, M.A., 'Rural Sports,' 1753-1833  
Daniell, Abraham, painter, 1803  
Daniell, John Frederick, D.C.L., F.R.S., chemist and meteorologist, 1790-1845  
Daniell, Thomas, R.A., F.R.S., painter, 1750-1840  
Daniell, William, R.A., painter and engraver, 1769-1837  
Daniell, William Freeman, M.D., surgeon and botanist, 1820-65

(To be continued.)

#### THE COVERDALE BIBLE OF 1535.

YOUR correspondent Mr. H. N. Stevens gives nothing fresh concerning the Coverdale Bible of 1535, the object of his letter of the 27th ult. being apparently to place on record the fact that his father, the late Mr. Henry Stevens, "maintained his opinions to the day of his death," and also to renew the uncalled-for attack of five columns made by his father on me in your pages, July 1st, 1884, simply because you announced in a paragraph the discovery by me of the Dutch Church affidavit in which the history of the Bible of 1535 was given. Inasmuch as Mr. Henry Stevens abandoned, as long ago as the 11th of August, 1884, the controversy he had raised at the time of the Caxton Celebration of 1877, it seems lamentable that a fresh attack on me should be made after his death by his son, who imports into it the late Mr. Henry Bradshaw. It must be remembered that the error Mr. Stevens fell into was occasioned by his mistranslation of the Dutch passage in the life of Emanuel van Meteren, so it seems hard to endeavour to include the learned librarian in this error.

With regard to the discovery in 1877 concerning Jacob van Meteren's connexion with this Bible, Mr. Stevens could have been hardly aware that all then given by him had been long published in the biography of Emanuel van Meteren in Van der Aa's 'Nederlandsche Wordenboek'; also in that of Kok, 1790, 'We find, speaking of Jacob van Meteren, "About the time (1535) that his wife bore Emanuel, he had printed a Bible in the English language, and had journeyed with it to England to make profit by the sale of it." Again, in Kobus and De Rivecourt's 'Biographisch Hand Wordenboek,' 1857, is the same account given by Simeon Ruytink in his life of Emanuel van Meteren, published for the first time in the 1614 edition of the latter's 'History of the Netherlands,' to which all these same statements may, without doubt, be traced. To call these particulars concerning this Bible written by Ruytink a discovery is at best a sad confession of the ignorance of Dutch literature in this country, and the less said about it the better. The importance of the affidavit of Emanuel van Meteren is in the fact that it reveals the source of Ruytink's statement, as the latter, being the senior minister of the Austin Friars' Dutch Church, had the affidavit in his official keeping. Had Mr. Stevens remembered the story told, on the same page as his discovery, of the origin of Van Meteren's baptismal name, he could hardly have "ridiculed the idea of the affidavit of an old man of seventy-

four having any weight." It is related that shortly before his birth his mother was disturbed, during the absence of her husband (who was in England on business), by her house being searched for prohibited books; these were in a chest, which, though the searchers laid their hands on it, was not opened. Her uncle, Leonard Ortels, bid the good lady to pray the Lord that they should find nothing, and that if she bare a son she should call his name Emanuel ("God with us"). This origin of his name caused Van Meteren to take his well-known motto, "Quis contra nos." The year of the publication of the Bible and his birth being the same, it is improbable that he should have been unacquainted with the true history of that all-important book. He was the Netherland Consul and a man of mark and letters, therefore his affidavit is of the greatest weight, and being the son of the very person to whom we owe the first complete printed English Bible, it ill becomes any one to cast ridicule on the formal deposition, found in its proper repository. In giving written evidence no one would be likely to introduce matter, really unconnected with the suit, which was untrue.

Mr. H. N. Stevens quite forgets that the origin of his father's authority (mistranslated by him) could have been nothing else but the very affidavit he now ridicules. I had hoped that the late Mr. Henry Stevens (and his son also) had forgiven me for finding a document which upset a theory, doubted by Mr. Bullen in 1877 (p. x, Caxton Celebration Catalogue), almost as soon as it was started. W. J. C. MOENS.

P.S.—Who was the "Milo Coverdale, late of the parish of St. Benedict Flink," to whose effects Katherine Coverdale, his relict, administered (grant of the Consistory Court of London, January 24th, 1568)? St. Benet Finck was the adjoining parish to St. Bartholomew's, where Miles Coverdale, Bishop of Exeter, died and was buried February, 1569.

#### ARCHBISHOP TRENCH.

WHILE in Sir Henry Taylor we have lost one of the last links with the age of Southey and Wordsworth, in Archbishop Trench has passed away another of the group of Cambridge Undergraduates of whom the present Laureate is the most conspicuous. Trench, who took his degree in the year of 'Timbuctoo,' did not gain the Chancellor's Medal, and his first appearance as a poet was in 1835, when 'The Story of Justin Martyr' was published, in which the *Athenæum* found (No. 406) "true feeling and grace of expression enough to claim recognition." Three years afterwards he printed 'Sabbath,' which we described as "welcome, though, strictly tested, it is but of second-rate merit." Somewhat similar criticism, we fear, must be applied to his 'Elegiac Poems,' 'Poems from Eastern Sources,' and 'Genoveva,' which followed in the forties—volumes showing the author's sensibility and refinement, but not rising into the rank of real poetry. By the time the last volume appeared the author's reputation as a theologian was eclipsing his fame as a poet. Though nature denied him a good enunciation and elegant delivery, his undeniable earnestness made his preaching effective, and the soundness of their substance obtained for his Hulsean Lectures and other religious publications a wide and deserved popularity. But the author did not renounce his love of pure literature. His delightful volume of selections of 'Sacred Latin Poetry,' a charming monograph on Calderon, and another volume of verse issued in 1854, attested the width of the author's culture as well as his wonderful industry.

Dr. Trench's popular writings on subjects of English philology have rendered his name familiar to many who know nothing of him as a poet or as a theologian. His little books 'On the Study of Words,' 'English Past and Present,' and 'A Select Glossary of English Words,' which

were all first published between the years 1850 and 1860, have gone through many editions, and well deserved the success which they obtained. That the author was not, in the narrower modern acceptance of the word, a philologist, may without disparagement be admitted. For the merely scientific problems connected with the study of language he cared but little. It was to adopt an expression which, though not of his own coinage, owes its almost proverbial currency to the use which he made of it) the fossil poetry and the fossil history embedded in language—the evidence which words contain respecting the thoughts and feelings of those who framed them—that above all attracted him, and that he made attractive to his readers by means of a literary style of singular grace and refinement. Unlike many other popular writers on similar subjects, he was at great pains to secure accuracy in his statements of facts. Now and then we find in his pages an eloquent passage founded on some etymological assumption which the progress of scientific discovery has rendered untenable; but such cases are comparatively rare, and, on the whole, the books may be read with scarcely less interest and profit than when they were first published.

While Dean of Westminster Dr. Trench was an active member of the Philological Society, and it was in pursuance of a resolution proposed by him at one of its meetings in 1857 that the Society began the collection of materials for the 'New English Dictionary,' of which the first instalment appeared twenty-seven years later under the editorship of Dr. Murray. For several years he continued to take a lively interest in the undertaking, and was himself a large contributor of illustrative quotations. Since his elevation to the see of Dublin he has not published any new philological work, although the corrections introduced into the later editions of his books give evidence that the author's interest in his favourite studies had not entirely ceased.

### Literary Gossip.

DR. OLIVER WENDELL HOLMES will leave Boston for Europe this month with his daughter, Mrs. Sargent, and pass the summer on this side of the Atlantic. It is just fifty years since he last visited Europe.

THE title of Mr. Hardy's new novel, which is to appear in the May number of *Macmillan*, is 'The Woodlanders.'

MR. G. W. PROTHERO will, it is probable, draw up a short memoir of the late Mr. Bradshaw. Mr. Prothero would be glad of any information that friends of Mr. Bradshaw can furnish. Letters should be addressed to Mr. Prothero at King's College, Cambridge.

'THE FAR INTERIOR,' by Mr. Walter Montagu Kerr, C.E., which Messrs. Sampson Low & Co. expect to publish early in May, deals especially with the modes of life and the customs of the tribes of southern and east central Africa. Mr. Kerr, being unaccompanied by any considerable following of carriers and guides, mingled with the people more freely than is usual with travellers who have armed escorts. He had no white companion until he was unexpectedly joined by Lieut. Giraud at Livingstonia.

MESSRS. W. H. SMITH & SON have retired from their extensive trade in Ireland as wholesale booksellers and newsvendors, the business, the headquarters of which are in Dublin, being transferred to Messrs. Charles Eason & Son, who for many years have had the management of the concern.

MR. CLEMENTS R. MARKHAM, C.B., author of 'The Life of Lord Fairfax' and many other works, has been engaged for some years on the lives of Sir Francis and Sir Horace Vere. These biographies are now approaching completion, and are designed to be introductory to the already published life of Fairfax.

THE Shelley Society is now a success. During the four months of its existence it has enrolled 201 members, and bids fair to approach 300 before the conclusion of its first session. The Society is represented by local honorary secretaries in Manchester, Liverpool, Birmingham, and other large towns, and in the United States. It is expected that the favourable reception of the 'Adonais' will shortly necessitate a further issue; and the *Notebook* of the Society, edited by Mr. Sydney E. Preston, is to be in members' hands early next week. It contains, in addition to an epitome of the Rev. Stopford A. Brooke's inaugural address, a short paper by Mr. F. S. Ellis on Mr. Froude's article on Shelley in the *Nineteenth Century*, an original sonnet by Mr. Alfred Forman, the latest information concerning the approaching performance of the 'Cenci,' and various notes and news. Prof. Dowden, Mr. W. M. Rossetti, Dr. Furnivall, and others have promised their support to future numbers in the shape of notes. The next meeting of the Society will take place at University College on April 14th, when Mr. H. Buxton Forman will read a paper on 'The Vicissitudes of "Queen Mab."'

THE Goethe Society has issued a prospectus of the work its energetic founders propose for it. It intends to publish a yearly volume of proceedings, a general introduction to Goethe's works, special introductions to the less known writings, translations of those not hitherto rendered into English, and reprints of notable essays. It will also issue portraits of Goethe and encourage representations of his dramas. Prof. Max Müller will deliver an inaugural address in May, and in June there will be a meeting, when Mr. Schütz Wilson will read a paper on 'Weimar as a Background to Goethe.'

MOR. EYRE, Roman Catholic Archbishop of Glasgow, is about to reissue his large 'History of St. Cuthbert,' which has been out of print for many years. The publishers will be Messrs. Burns & Oates.

PART XVI. of Mr. W. de Gray Birch's 'Cartularium Saxonie,' which is just about to be issued, contains texts of forty-seven documents, ranging in date between A.D. 925 and 932. Some of the most important are: Metrical charters of King Æthelstan to Beverley and Ripon; hymn in praise of Æthelstan's subjugation of King Constantine, and prayer of Æthelstan (both apparently hitherto unpublished); a new charter relating to Hope and Ashford, co. Derby, from Mr. Wynne's Hengwrt MS.; a charter of Elstrudis or Ælfthryth, daughter of King Alfred, granting Lewisham, Greenwich, and Woolwich, co. Kent, to the abbey of St. Peter at Ghent; a hitherto unknown fragment of the council of Grately, co. Hunts; a charter of Wynterborne from the Glastonbury Chantry in the Wood Collection at the Bodleian; and a poem 'De Situ Dunelmi,'

from a Cambridge University MS., printed incorrectly by Twysden.

MR. JOHN TOMLINSON, who in 1882 issued the 'Level of Hatfield Chase and Parts Adjacent,' is now preparing for the press a 'History of Doncaster from the Roman Occupation to the Present Time.' The muniments of the Doncaster Corporation have been used for the book.

MR. JOHN FISKE, who was lecturing in New York during March on the more important points of American history, will before long publish a work intended to satisfy those who desire to see the history of the United States more critically treated than it usually is.

OF the earliest directory of Birmingham, which was published in 1770, only two copies are known. Mr. R. B. Prosser has taken the trouble to dissect the trade list of inhabitants, and to arrange them under the headings of streets. As this arrangement gives a good picture of the principal streets and their inhabitants more than a century ago, and as the names, trades, and residences are curious, the list is to be printed with a preface by Mr. Samuel Timmins.

DR. JULIAN SCHMIDT, who was at one time our Berlin Correspondent, died suddenly at an early hour last Saturday morning. Only a few weeks ago he had issued the first volume of a 'Geschichte der Deutschen Literatur von Leibniz bis auf unsere Zeit,' which was to take the place of two older works of his on the same subject. He ranked as one of the first literary critics in Germany. He was born in 1818, and from 1847 he was editor, along with Freytag, of the *Grenzboten* till 1861, when he left Leipzig for Berlin and took charge of the *Allgemeine Preussische Zeitung*.

MR. THOMAS FROST, who has lately vacated the editorship of the *Barnsley Independent*, is occupying his involuntary leisure in writing a history of the Chartist movement.

'IN PRIMROSE TIME: A NEW IRISH GARLAND,' is the title of a volume of poems by Mrs. Piatt to appear shortly.

MR. MONCURE CONWAY, in response to an invitation from the literary men of New York, will give at the University Club Theatre of that city, in April, four lectures, of which the subjects will be 'The England of To-day'; 'London, its Prose and Poetry'; 'The English in India and Australia'; 'The English Church and the Question of Disestablishment.'

MR. J. J. AUBERTIN has a new volume of travel in the press, 'Six Months in Cape Colony and Natal, and One Month in Tenerife and Madeira,' which will be published immediately by Messrs. Kegan Paul, Trench & Co.

THE Earl of Selborne is about to publish through Messrs. Cassell & Co. 'The Endowments and Establishment of the Church of England,' being an address recently delivered at Blackmoor.

THE *Present Day*, a monthly journal conducted by Mr. G. J. Holyoake, will be edited after the May issue by Mr. Thos. Barrett, F.Z.S., the honorary secretary of the London Dialectical Society.

LORD ROBERT MONTAGU will publish almost immediately, through Messrs. Hodder



& Stoughton, a volume entitled 'Recent Events and a Clue to their Solution,' which will deal with the political question of the hour.

UNDER the title of 'Copyright: its Law and Literature,' Mr. R. R. Bowker and Mr. Thorvald Solberg, of the Library of Congress, will publish at the office of the *Publishers' Weekly* a reprint of the papers on copyright printed in the *Weekly*, revised and extended so as to present a summary of the history and law of copyright, domestic and international, in the United States, Great Britain, and other countries; the United States copyright laws and directions; the digest of British law made by Sir James Stephen for the Royal Copyright Commission; the memorial of American authors for international copyright, with facsimiles of the signatures of more than a hundred writers; and a bibliography of literary property compiled by Mr. Thorvald Solberg.

MESSRS. WARD & DOWNEY will publish this month 'A Lucky Young Woman,' by the author of 'As in a Looking-Glass.' Madame Foli, wife of the well-known vocalist, is going to issue through Mr. Fisher Unwin a novel dealing with life at Monaco, and entitled 'The Last Stake: a Tale of Monte Carlo.' Messrs. Sampson Low & Co. have in the press a small tale by Mr. Laing Meason, entitled 'Sir William's Speculations; or, the Seamy Side of Finance.'

THE scope of the forthcoming volume on 'Church Reform' in the "Imperial Parliament Series," edited by Mr. Sydney Buxton, has been enlarged. It will now be the joint production of seven writers, viz., Mr. Albert Grey, M.P., Mr. George Harwood, the Rev. S. Barnett, Canon Fremantle, the Rev. C. W. Stubbs, the Rev. G. L. Reaney, and the Rev. L. Davies.

THE opening of the Siberian University at Tomsk, which had been fixed for the 9th (N.S. 21st) of July, has been postponed.

M. FORNERON, the historian of Philip II. of Spain, died the other day in Paris.

'FRANK'S RANCHE'—a clever little book we reviewed some weeks ago, which is understood to be from the pen of a well-known publisher—has reached a fourth edition.

AT the sale of the first part of the library of the late Mr. J. W. Mackenzie by Messrs. Chapman, the two commonplace books of Burns which we mentioned three weeks ago fetched respectively 310 guineas and 270 guineas, after a severe competition. The Kilmarnock edition of Burns (1786) fetched 80 guineas; the Edinburgh (1787) edition, 23l. 2s.; Chambers's edition, with a rhyming epistle of fourteen lines in the poet's handwriting inserted, 17 guineas; the Kilmarnock edition (1867-9), a large-paper copy, containing the original manuscript of 'The Calf,' fetched 49l. 1s.; Burns's copy of the 'Gentle Shepherd,' with his autograph, brought 45l. 3s.; Zachary Boyd's 'Last Batelle of the Soule in Death,' 48l. 6s.; and the *Art Journal*, 1849-81, with the *Art Journal Advertiser*, 20l. 10s.

AN unusually important collection of books coming from various German monasteries, as well as of works of the eighteenth century, is to be dispersed at Stuttgart in the first week in May by Herr Gutekunst.

THE Teachers' Training and Registration Society had its annual meeting on Wednesday, when a satisfactory report was presented.

## SCIENCE

*Salmon Problems.* By J. W. Willis Bund. (Sampson Low & Co.)

THE scanty knowledge which science possesses of the British Salmonidæ is creditable neither to the fisherman nor to the ichthyologist; but believing that the first step to knowledge is a thorough conviction of ignorance, Mr. Willis Bund lays before fishermen and naturalists a statement of the different points on which our knowledge of the salmon family is deficient. As chairman of the Severn Fishery Board, and as having long studied the fish of which he writes, he possesses peculiar claims to be heard. The chief causes of the ignorance which prevails about the life and habits of the Salmonidæ spring from the element in which they live, the number of hybrids which appear to be produced between different species, the temperature of the rivers, and the capricious character of the rainfall in different districts. None but the most earnest and careful students can afford the time and trouble needful to watch salmon in the rivers as they must be watched if any accurate information is to be obtained of their habits. Immature fish of singular appearance and salmonoids of a bewildering character frequently seem to cast doubt upon, if not to reverse, previous conclusions, and cause the student to exclaim with Ausonius:—

Teque inter species geminas, neutrumque et utrumque,  
Qui necdum salmo, nec jam salar, ambiguusque  
Amborum medio, fario!

THE temperature of different salmon rivers is another fluctuating factor in the history of the fish. Some rivers are known as "late," others as "early" streams. Thus, speaking generally, the rivers on the east of Scotland are almost all early rivers, while those which flow into the Atlantic are late. The German Ocean is colder than the Atlantic, and the melting of the Scotch snows affects, it is thought, the temperature of the rivers on the east and west. Mr. A. Young was the first to speculate on these subjects so long ago as 1875, and although partial observations of the comparative coldness of the different rivers have been, and still are, being taken, no definite results have yet been obtained. "Freshes" or "spates," again, though their effects have not been sufficiently tabulated, largely alter the arrivals and departures of the Salmonidæ and even of the differently aged members of each family. These questions, it seems, must be more effectually studied before the life-history of the particular Salmonidæ of each river can be attacked with much prospect of success. There must be individual observers on every salmon stream, and there ought to be a central scientific committee to tabulate and generalize from their statements.

Instead of speculations, necessarily more or less theoretical, on these points, Mr. Willis Bund starts from the salmon itself, and first states seven problems connected with its spawning: what are the earliest

and latest dates for spawning; how long will ova when once deposited survive if left high and dry for part of every twenty-four hours; and the like. Similarly eight difficulties connected with the kelt are proposed. Next questions are put concerned with the hatching out of the fry and the migrations of the smolts. Another chapter deals with one of the most difficult problems of all, the life-history of the two-year-old salmon, as it may be termed, the grilse or "botcher," which has been once to the sea, to take the ordinary account of it. What do grilse, or indeed what do any salmon, do in the sea; and do they ever spawn there, or is the large access of weight shown when they run up the rivers due only to the ravenous feeding induced by the salt water? The salmon in its next stage, on its second return from the sea to some river, when a fish between eight and fifteen pounds in weight, is known throughout the Severn district as a "gilling." Mr. Willis Bund thinks that even more difficult questions here emerge. How many runs of gillings are there in a year? When do they return to the sea? How long do grilse remain in the sea before they return as gillings? And the like. An excellent chapter treats of the salmon proper, and propounds many problems about it. When does a salmon reach its full size? What is the age of a 40 lb. salmon? Does a salmon increase in size on each return from the sea? These are specimens of the difficulties here awaiting the ichthyologist. Two more chapters remain, touching upon the special questions connected with migration and many miscellaneous difficulties which can hardly be reduced under any particular head.

There are many pleasant passages in this volume. After describing the birds, for instance, which molest Salmonidæ or fry, the author draws a lively picture of the dangers which beset them from predatory fish, and almost all river fish do at times feed on the unlucky young salmon:—

"Large chub are very fond of them. On a hot day a shoal of chub will lie basking on the top of the water, looking as if no fish were more lazy and innocent; all of a sudden they will start on a journey round the hole, and when they come to the place where the little stream there is trickles into the hole, the spot where the samlets are assembled in the cool water, the biggest chub makes a dash among the samlets, and one or more of the little fish are sucked down to those wonderful teeth a chub has in his stomach. Pike and trout revel in a meal of smolts, and it is no uncommon spectacle to see an old trout of three or four pound chase the small fish about the hole; his ample digestive powers make frequent meals a necessity. Perch take another way; they watch the small fish go into the shallow water, and go for them as they come back into the deep. You can also see an old perch blockade a shallow pool full of fry, the water is too shallow for him to get after them, so he stays in the deep water outside; the fry endeavour to retire, and they see the perch, and go to the side of the shallow; he follows at last, keeping close to the side; they try to get out in a narrow file; the perch dashes in and secures what he can."

With the exception that a chub's teeth are pharyngeal, in the throat rather than the stomach, this is a true account of the perils of a juvenile salmon at the teeth of those who should be brethren.

Mr. Willis Bund leaves a lively impression upon his readers of the perplexing and un-

expected problems which beset every point connected with the salmon family. Even in such an experiment as transferring salmon smolts from the fresh water of the Usk into the sea water of an aquarium an unlikely result occurred. As the fish must pass from the fresh water of any river through the brackish water of an estuary on their way to the sea, it might have been supposed on the first blush that those smolts which were placed by gradual addition of salt water to the fresh in new surroundings would have prospered better than those suddenly changed from fresh to salt water. But it was not so. Those which were subjected to the sudden transference thrived better than their brethren; but this might be, as Mr. Lee suggests, because the strongest fish had been selected for the rougher treatment. In a word, all the conditions of life and death and growth in the salmon family are as yet utterly uncertain, and it may be hoped that this little book will do good in clearly pointing out the most difficult of these problems. *S. salar* may be turned at will into what is practically the land-locked salmon, *S. sebago*. We need only ask one question in addition to show the utter confusion in which the whole subject is involved: What is a bull-trout, *S. eriox*? Günther makes *S. eriox* and *S. cambricus*, the sewin, the same; but a Welsh sewin is different in almost every point from a bull-trout. The size alone to which the two attain is disproportionate. Many ichthyologists resolve the difficulty by making the bull-trout a hybrid or mere variety of the sea-trout. But it almost certainly propagates its species and itself remains constant. The question has lately been examined in the *Naturalist*, and the conclusion which a practised angler, who has taken abundance of the bull-trout, arrived at was that Yarrell is right, and *Salmo eriox* is an entirely distinct species. Having thus thrown our apple of discord (and we have plenty remaining) into Mr. Willis Bund's salmon discussions, we close a deeply interesting book. A word should be added to express the utility of the many tables and statistics which the author inserts on the weight and supply of salmon.

#### THE PALESTINE EXPLORATION FUND.

MR. LAURENCE OLIPHANT has discovered the ruins of two synagogues on the north-east shores of the Lake of Galilee. One of these, at a place called Kanef, is in complete ruin; the walls of the other are standing to the height of 9 ft. An account of these ruins, with drawings, will appear in the new number of the Palestine Fund's *Quarterly Statement*. The site of the latter ruin, called Khurbet Dar Aziz, is on the northern slope of the Wady Shukeiyef. Its dimensions are 60 ft. by 37 ft.; the height over the door is 6 ft. by 18 in.; the width of the door is 4 ft. 6 in. It is oriented, and the entrance is in the eastern wall. The architecture is plain and simple; no cornices or carvings were found, but the interior is so thickly strewn with masses of building stone that some of the more ornamental features may have been concealed.

The old wall which has been lately found in Jerusalem, believed by Dr. Merrill to be the second wall, was exposed to the length of 120 ft. In the course of the excavations many relics of the Tenth Legion were found, including an inscription on a marble column found 15 ft. below the surface.

Capt. Conder is engaged upon a new book for the society on the condition of Palestine and its

inhabitants in various ages, from the earliest times to the end of the crusading period, founded mainly on the monumental evidence. He intends to show what we should have known of the Hebrews and their literature if both people and literature had entirely perished.

Prof. Hayter Lewis has undertaken a second visit to Jerusalem, with a view to the further examination of the Dome of the Rock and other points on which the last word has not yet been said.

#### GEOGRAPHICAL NOTES.

THE German geographers will meet at Dresden April 28th-30th. Reichard and Lieut. von François are to report on their recent travels in Africa, Dr. E. Naumann on his topographical and geological surveys in Japan. There will also be exhibitions of Saxon maps since the fifteenth century, of Dr. Stiibel's paintings from the Andes, of Australian products, and of recent geographical publications.

Herr G. A. Krause has once more started for Western Africa. His aim is the exploration of the region lying at the back of Togo-Land. His resources are stated to be small.

A French expedition, composed of MM. Bonaulet, Capus, and Pepin, and starting under the auspices of the French Government for the purpose of exploring the Central Asian states bordering on India, arrived in the middle of March at Tiflis. MM. Bonaulet and Capus visited Central Asia in 1880-2, and M. Pepin, an artist, has been attached to them for the purpose of painting the scenes through which they are to pass. The proposed route of the expedition, according to the *Kavkas*, is Baku, the trans-Caspian province, Turkistan, the Amu Darya plain, Persia, and the Paropamisus.

At the meeting of the Russian Geographical Society on Friday, the 26th ult., M. Beliaevsky gave an account of his explorations on the Amu Darya between Petro Alexandrovsk and Charjui.

The *Revue de Géographie* publishes an article by M. A. Merle in which the claims of France to Cape Blanco, recently occupied by Spain, are maintained.

The Russian Government have decided upon a thorough scientific examination of the Crimea and its capabilities. M. Kuznetsov is to undertake in the summer a tour for the purpose of studying the manners, customs, and economical position of the Mussulmans of the peninsula. A distinguished naturalist, M. Veselovsky, is to inquire into its mineral resources, and several eminent horticulturists are to ascertain how far the climate of the Crimea is favourable for the cultivation of fruit.

The 'Photo Relief Map of Scotland,' by H. F. Brion and the Rev. E. McClure (Society for Promoting Christian Knowledge), may be pretty to look at, but does not bear critical examination. The coast line is drawn very roughly, and the rivers are omitted altogether. Moreover, a comparison with Mr. Bartholomew's orographical map of Scotland reveals the fact that there is an utter failure in bringing out the surface features of the country. Such a prominent feature, for instance, as Ben Wyvis is omitted altogether. If the map has really been produced by photographing a relief, the relief must have been a very bad one. We do not understand why the process by which this map is produced or its method of delineating the ground should have been patented, considering that maps of this kind were produced as long ago as 1854, when the brothers Schlagintweit published their relief map of Monte Rosa. A few specimens, infinitely superior to the map now before us, were shown at the recent exhibition of the Royal Geographical Society.

Petermann's *Mitteilungen* publishes a map of the route from Harar to Berbera which was followed by Major Heath and Lieut. Peyton in June, 1885, and leads through a section of the Somali country not hitherto explored. The other articles are by A. Philippson, who deals with

the erosive action of rivers; by H. Rink, who summarizes the results of recent Danish exploration in Greenland; by Lieut. von François, who shows that the Likona is the upper Bunga, and not a tributary of the Mubangi, as supposed by S. de Brazza; and by Dr. A. Woeikow, who furnishes an abstract of a spirit-levelling through Siberia, which extends from Sverinogolovak on the Tobol to Lake Baikal, a distance of 2,000 miles. The altitude resulting for Lake Baikal is 1,565 ft.; but as the initial point on the Tobol has been determined by trigonometrical operations, this result is not yet final.

#### SOCIETIES.

ROYAL.—March 25.—Prof. Stokes, President, in the chair.—The following papers were read: 'The Minute Anatomy of the Brachial Plexus,' by Mr. W. P. Herringham; 'On the Changes produced by Magnetism in the Length of Iron Wires under Tension,' by Mr. S. Bidwell; 'Remarks on the Cloaca and on the Copulatory Organs of the Amniota,' by Dr. H. Gadow; and 'Electrolytic Conduction in Relation to Molecular Composition, Valency, and the Nature of Chemical Change; being an Attempt to apply a Theory of "Residual Affinity,"' by Prof. H. E. Armstrong.

GEOLOGICAL.—March 24.—Prof. J. W. Judd, President, in the chair.—The following communications were read: 'On the Genus *Diphyphyllum*, Lonsdale,' by Mr. J. Thomson; and 'On Additional Evidence of the Occurrence of Glacial Conditions in the Palaeozoic Era, and on the Geological Age of the Beds containing Plants of Mesozoic Type in India and Australia,' by Dr. W. T. Blanford.

SOCIETY OF ANTIQUARIES.—March 25.—Mr. J. Evans, President, in the chair.—Mr. J. G. Waller exhibited a wooden coffer covered with brass plates with flowers in repoussé work, purchased from a hawker in Suffolk a few months ago.—Mr. G. M. Arnold, by permission of the Bishop of Southwark, exhibited a number of examples of ancient needlework, chiefly chasubles and orphreys, formerly the property of Canon Rock.—Mr. A. W. Franks exhibited an Italian embroidery with figures of Our Lady and the Holy Child, evidently a copy of a Byzantine painting.—The vicar and churchwardens of St. Petrock's, Exeter, exhibited an ancient pall of counterfeit bawdekyn with a cross and border formed of old cope orphreys.—Mr. T. F. Kirby read a paper 'On the Alien Priory of Hamble,' and exhibited an interesting series of charters in illustration of it.

ANTHROPOLOGICAL INSTITUTE.—March 23.—Mr. Hyde Clarke, V.F., in the chair.—Capt. C. R. Conder read a paper 'On the Present Condition of the Native Tribes in Bechnanaland.'

HISTORICAL.—March 18.—Mr. Hyde Clarke, V.F., in the chair.—Messrs. G. B. Finch and F. W. Maitland were elected Fellows.—Mr. O. Browning read a paper 'On the Flight of Louis XVI. to Varennes: a Criticism on Carlyle.'—A discussion followed.

#### MEETINGS FOR THE ENSUING WEEK.

- Mon. London Institution, 8.—'Patents,' Mr. M. Shearman.
- Royal Institution, 8.—General Monthly.
- Institute of British Architects, 7.—Special General Meeting.
- Society of Engineers, 7.—'Obscure Effects of Reciprocation in High-Speed Steam-Engines,' Mr. A. Rigg.
- Victoria Institute, 8.
- Aristotelian, 8.—'Mind-Stuff in Relation to Theism,' Mr. G. J. Romanes.
- Society of Arts, 8.—'Arts of Tapestry-making and Embroidery, Lecture 1,' Mr. A. S. Cole (Cantor Lecture).
- Tues. Royal Institution, 8.—'Circulation,' Prof. A. Gamgee.
- Biblical Archaeology, 8.—'The Myth of Osiris Unsefer,' Mr. F. Le P. Renouf; 'Ancient Traditions of Supernatural Voices (Bath-Kol),' Dr. S. Lewis.
- Civil Engineers, 8.—'Water Purification, its Biological and Chemical Basis,' Dr. P. J. Frankland.
- Zoological, 8.—'Points in the Anatomy of *Chama chavaria*,' Mr. F. E. Bedford; 'Branchioped of the Genus *Astrea*,' Miss A. Crane; 'Disposition of the Cubital Covers in Birds,' Mr. J. G. Goodchild.
- Wed. London Institution, 7.—'Keats,' L. Rev. Stanford A. Brooke.
- Entomological, 7.—'New Genera and Species of Languridae,' Rev. W. W. Fowler; 'Five New Noctuid Moths from Japan,' Mr. A. G. Butler.
- Mr. E. T. Newton.
- Thurs. Royal Institution, 8.—'Electro-Chemistry,' Prof. Dewar.
- Royal, 4.
- Telegraph Engineers, 8.—'Discussion: On Electric Lighting by means of Low-Resistance Glow-Lamps.'
- Society of Arts, 8.—'Asbestos and its Applications,' Mr. J. Boyd.
- Mathematical, 8.—'On some Results connected with the Theory of Reciprocants,' Mr. C. Leudesdorf.
- Antiquaries, 8.—'Latten Censer Cover, Sixteenth Century,' Sir J. Maclean; 'Medieval Strap-Tag,' Major Cooper; 'Three Heraldic Roundels,' Rev. G. H. Maxing; 'Figure of a Saint in Stained Glass,' Mr. P. O. Hutchinson; 'Sword of State Sixteenth Century,' Mr. S. Lucas.



- Est. United Service Institution, 3.—'Personnel for Submarine Firing,' Major J. T. Bucknill.  
 — Civil Engineers, 7.—'Locomotive Engine and Carriage Sheds as used on the Caledonian Railway,' Mr. G. M. Hunter (Students' Meeting).  
 — New Shakespeare, 8.—'Plays in which Fletcher wrote with other Dramatists,' Mr. R. Boyle.  
 — Royal Institution, 9.—'New Applications of Cork,' Mr. W. Anderson.  
 — Royal Institution, 3.—'Fuel and Smoke,' Prof. O. Lodge.  
 — Physical, 3.—'Causes of the Diurnal Changes of Terrestrial Magnetism,' Prof. R. Stewart.  
 — Society of Arts, 8.—'Electricity,' Lecture II., Prof. G. Forbes.

### Science Gossip.

WE understand that Mr. George Busk will shortly retire from the Home Office, where he has, since the passing of the Vivisection Act, fulfilled the delicate duties of inspector under the Act. The appointment of his successor will be awaited with interest.

MR. J. J. QUELCH, B.Sc., one of the assistants in the Zoological Department of the British Museum, has been appointed to the post of Curator of the British Guiana Museum at Demerara. The colony is to be congratulated on the appointment of one who has already considerable knowledge of the duties of a museum curator, and has shown himself to be an expert in some special groups.

THE paper which Mr. Romanes will read at the meeting of the Aristotelian Society on Monday, on 'Mind-Stuff in Relation to Theism,' is intended to be a development of the subject of the Rede Lecture which he delivered at Cambridge last year.

MR. RICHARD EDMONDS, formerly of Penzance, in which town he was born on September 18th, 1801, died at Plymouth on March 12th. He paid great attention to "extraordinary agitations of the sea and earthquake shocks," of which he published accounts in the *Edinburgh New Philosophical Journal*, the *British Association Reports*, and the *Transactions of the Royal Society of Cornwall*. He published also a paper on 'The Celtic and other Antiquities of the Land's End District.' In 1862 he collected most of his papers, and issued them in one volume under the title of 'The Land's End District: its Antiquities, Natural History, Natural Phenomena, and Scenery,' in which he included as an appendix a memoir of Richard Trevithick, the celebrated Cornish engineer.

PROF. WILLIAM DENNIS MARKS, of the University of Pennsylvania, publishes in the *Journal of the Franklin Institute* for March, No. 723, an excellent paper on 'The Development of Dynamic Electricity,' in which he treats of the conversion of heat into electrical energy, the conversion of electrical energy into light, and the conversion of electrical energy into mechanical energy. He concludes his paper with these remarkable words: "There is nothing of the mysterious left in the laws of dynamic electricity. With our thorough knowledge of its laws, a thousand hands, a thousand heads, will make it transport to us at will heat, light, power, sound, sight, and chemical work." The same *Journal* publishes 'The Supplementary Report on Meteorological and other Registers,' by the examiners of the International Electrical Exhibition of 1884. This furnishes a very complete record of the division for the promotion of the mechanical arts, giving numerous well-executed woodcuts of the instruments and machines exhibited.

MR. GEORGE HENRY KINAHAN publishes in the *Journal of the Royal Geological Society of Ireland* for 1885 a paper 'On the Possibility of Gold being found in quantity in the County Wicklow.'

DR. FRANZ VON HAUER, under the title of *Annalen des k.k. Naturhistorischen Hofmuseums*, has published a new serial, the first number of which is devoted to a sketch of the history of the new museum, which unites all the State cabinets of natural history in Vienna.

DR. MOSER V. MOOSBRUCH, of Vienna, the well-known agricultural chemist, died last month.

LAST week we should have styled the late Mr. Streetfield "senior ophthalmic surgeon to University College Hospital," not "senior surgeon."

### FINE ARTS

'THE VALE OF TEARS.'—DORE'S LAST GREAT PICTURE, completed a few days before he died. NOW ON VIEW at the Dore Gallery, 35, New Bond Street, with 'Christ leaving the Priory,' 'Christ's Entry into Jerusalem,' 'The Dream of Pilate's Wife,' and his other great Pictures. From Ten to Six Daily.—Admission, 1s.

### MINOR EXHIBITIONS.

THE occurrence of four private views of exhibitions on one day is satisfactory to no one who cares to study pictures, but our difficulty is, of course, considerably mitigated by the fact that the staple of two, if not three of the collections demands only that swift survey which experience makes easy to critics. It is rumoured that the press will combine to ignore altogether the worst of these pot-boilers. This course would, no doubt, suit the picture-dealing world as well as the critics, because nine-tenths of the pictures are mere accessories, hung to show a few works procured at large prices from men of eminence like Sir John Millais, who this season has contributed to both the rival houses in the Haymarket.

Seniority and the reputation of some of Mr. Wallis's contributors compel us to give the first place here to the French Gallery. There are at least nine capital examples by Corot, Prof. L. Loefftz, Herr Holmberg of Munich, M. Jules Dupré, M. Meissonier, and M. Gérôme in it, and a second nine that are good. The first which we select is Corot's *Sur les Bords de la Seine* (No. 6), a level stream touched by the silvery evening light and enclosed by the darkening foliage which the master often affected. It is a lovely picture and deserves a better place. An inferior, yet still delightful Corot is oddly called '*Summer is a-comyn in*' (18). The shadows in both works are rather black, but the draughtsmanship of No. 6, to say nothing of its sentiment, is aptly matched by its beautiful aerial perspective and delightful colour. Strange to say there are persons in this country who imagine that "père Corot" could not draw!

A contrast with this in its vigour and volume of colour is Herr Holmberg's *Princes of the Church* (13), a smaller, but hardly less admirable instance of his powers than the superb piece in this gallery last year which surprised the English artistic world. The scene is a magnificent interior, furnished and decorated with the solemn splendour which becomes a palace of a great Roman ecclesiastic. Two ancient dignitaries, respectively wearing scarlet and rose-coloured robes, are chatting with all those signs of insincere courtesy the painting of which marks the artist's fine sense of humour. They linger on the steps, down which the elder is in the act of stepping, aided by his companion's stronger hand. Their robes make splendid harmony with the citron-coloured wall of the room and accessories of richer hues, and they contrast powerfully with the pilasters, panels, and balustrades of ebony. The illumination, chiaroscuro, and coloration of this vigorous picture are admirable. —Jules Dupré's luminous, full-toned, and richly coloured study of a pond, ragged oaks, and a fine turquoise-green sky, with clouds of splendid white, is called *A Bit near Barbizon* (37), and, though small, it is worthy of the master.

There are two capital productions of M. Meissonier's skill. The oil picture, *Le Sommeil* (46), was not in the "Exposition Meissonier" of last year. A man in a grey coat and buff boots, his long sword across his lap, sits with locked fingers, on a bench in the open air, and dozes against a sunlit wall. The extreme reserve of the style, coloration, drawing, light and shade, and tonality of this fine miniature must not induce the visitor to overlook its lifelike expression, exquisite solidity, and perfect modelling. One of the

least effective of M. Meissonier's gifts to the world of art, it is by no means the least interesting and instructive. The other Meissonier, *Le Fumeur* (50), a drawing in water colours, was at the "Exposition Meissonier" as '*Fumeur à la Porte du Corps de Garde*.' It is dated 1873. He wears a brown coat and sits astride of a chair, with his legs in front, while he smokes deliberately and sips his *petit verre* at intervals. The table and its appliances at his side are painted with perfect felicity. A grey tone pervades the picture; the illumination is not first rate; the legs, finely drawn as they are, are much too big, while the right arm is too small. The grave, but not thoughtful face, and its reddish, adust carnations, are first rate.

No. 47, another miniature, is by M. Seiler, M. Meissonier's most fortunate follower. Representing an interior in which an amateur of art stoops over a large open portfolio while he attentively studies a print, it is called *A Rare Proof*, and is a gem of draughtsmanship, breadth, finish, solidity, and delicacy. The illumination could hardly be better unless it were brightened. Richer in tone, it is less precise than most Meissoniers, and hardly inferior to any of them in characterization and drawing. —*The Traitor Tracked* (53) is the most successful, because the most subdued and sincere, of a group of melodramas Herr Joanowits has contributed to this gallery. A party of Servian brigands are about to make away with a false comrade. The picturesque ruffians and the incident would make the fortune of a transpontine theatre. The costumes and accessories are, so to say, in the true Byronic vein; the expressions and actions are, in their way, first rate; especially so are those of the hook-nosed culprit, who bares his breast in a desperate effort to protest readiness to die if guilty, while his lips fail him and his eyes betray his fear, and the white-petticoated fellows who ominously cock their guns are bringing them to their shoulders for execution. The swaggering energy of the design is in place here, and the draughtsmanship, colouring, actions, expressions, and handling at large of this picture are much superior to *The War Dance* (41). Better than No. 41 is *Piping Times of Peace* (2), an Albanian robber or picturesque ruffian with an arsenal of clumsy weapons in his girdle, idly smoking at a house door. —M. Gérôme's *Prayer* (135) is well known for the beauty of its drawing and modelling, the richness and softness of the colour of the robe of prophet's green worn by a devotee in a mosque near a pulpit and a stool, and the massive tonality (an unusual merit) of the dimly lit interior. It is very fine indeed.

*Cattle in the Marshes* (1) illustrates in a somewhat slight but frank way the vigour and richness of M. van Marcke's painting of a somewhat hackneyed group of black, white, and russet cows. *Cattle in the Polders* (87), a larger and more ambitious piece, is not nearly so good. —*A Labour of Love* (7), a matron at needlework, a spontaneous picture, although the background is painty, is by Prof. L. Loefftz, a facile and accomplished imitator of De Hooche. The light is well managed, the woman's expression is happy, and her attitude is excellent; but the artist's very facility is dangerous, and may end disastrously. —The hard and somewhat mechanical finish, thinness, and pervading greyness of Herr E. A. Schmidt must not lead us to deny his skill and care in representing a day-lit interior and a man at work, called *In the Smithy* (16). —*A Devotee of the Weed* (17) is one of those clever pot-boilers M. de Blaas is tempted to produce in numbers. Good as this trifle is, an artist like M. de Blaas should choose better themes. —In Heer Oeder's *Approaching Storm* (34) the vast expanse of sand is depicted in a dignified way, and the terrors of threatening weather are well expressed, but there is too much paint. The picture resembles Herr Heffner's smooth and mannered work, but it is more vigorous. —*The Repose* (60) of Herr Heffner

is not truer to nature than most of his works (few of them, indeed, are more than superficially faithful); it has, however, the charm that comes of sympathy with the poetry of a still dark pool among trees, the tops of which, still flushed by the sunlight, are distinct against a sky so beautiful that it should have induced the artist to study it carefully and use his choicest tints.—M. J. Israëls, although a thorough mannerist and mostly faithful to one idea, expresses himself ably and paints artistically; indeed, within his limits few paint better. In No. 63 we find the still touching, though hackneyed cottage interior, with a woman sitting sorrowful beyond the reach of tears, a child being at her side; a bier is placed in gloom which a candle hardly breaks, while dawn gathers lustre without. This small example is more finished than usual.—We recommend *In the Lagoons* (81) of M. Falkenberg, although the design is threadbare, and the charming "*Dolly's very sick*" (83) of M. E. Frère.

The *Bubbles* (118) of Sir John Millais is the chief ornament of the gallery of the Messrs. Tooth. It represents, as we said before, a little boy in a green dress, seated on the ground, nearly full face to us, and intently studying the course of soap-bubbles he has blown. Sir John never read a child's character better, or painted a boy's face with greater vigour and sweetness. It is admirably drawn, modelled like the life, soundly painted with perfect morbidez, and delightfully coloured. If the artist's ambition is thus satisfied, let us be satisfied too. In the same gallery are Mr. T. Faed's masculine and artistic *Alone* (6); Mr. H. W. B. Davis's broad and honest *Afternoon on the French Coast* (20), which we know already; Mr. Benham's skilful *Tide Coming In* (21), a good sea-piece; M. L. Deutsch's figure of a soldier *On Guard* (34), before a *portière*, a good, skilful, and careful piece; M. Pasini's broad and brilliant *Le Harem à la Campagne sur le Bosphore* (37), a garden scene with splendidly clad ladies and picturesque buildings; Mr. K. Halswelle's picture of shining pools and dense herbage under a cloudy sky, called *In the Fens* (48); Mr. F. Holl's good and pathetic *Faces in the Fire* (49), a minor and, we think, not new work of his; the vigorous life-size study of a girl's face called *Meditation* (57), admirably painted by M. E. de Blaas, one of his best pot-boilers; M. F. Eisenhut's spirited *Tartar School in Baku* (60), which abounds in characteristic faces and actions; Mr. Boughton's clever and almost choice study in white, called *Forget-me-Not* (62); M. de Blaas's spirited *Rivals* (63), a love scene, which is quite worthy of his reputation and must charm all who do not desire a change of subject; *The End of the Day* (80), by Mr. H. W. B. Davis, which deserves the praise we formerly bestowed on it; Herr von Bochmann's *On the Beach, Schevening* (108); and Mr. E. Nicol's *Under a Cloud* (126). There are 141 examples in all.

At Mr. T. McLean's gallery all the sixty-six paintings are new, and the most remarkable is Sir John E. Millais's *Ruddier than the Cherry* (41). It shows a young girl, whose face has all the freshness and lifelike character, and some of the luxury, the painter often recognizes in models of the stamp of "Cinderella," trudging in homely guise by a wood side, carrying on her shoulder a brown bag of cut holly while she holds a branch laden with berries in her hand, and turns to us with a self-occupied expression which is exquisitely natural. The painting of the flesh is worthy of the praise we gave to "*Bubbles*," and the picture in general is only inferior to that delightful example because of the shortcomings of its subject. The brilliant ruddiness of the girl's carnations is true to harmony and to health.—Among other noteworthy pictures is Mr. Pettie's "*Here's to the maiden of bashful fifteen!*" (6) a spirited and sparkling sketch of a young man clad from head to foot in white satin, drinking a toast. The face is not the less true because it is slightly debauched;

the attitude commends itself by its insouciance.—M. C. Kiesel's *Music, an Italian Lady* (17), has considerable merits.—M. E. de Blaas's *Gossips meeting at the Well* (21), two buxom Venetian girls flirting with a young man, has his characteristic vivacity and technical skill, spirit of expression and attitude, solidity and vigour. The white stockings M. de Blaas affects for the robust ankles of his shapely wenches are not forgotten, and the red garments of one of the girls make "good colour."—Mr. H. W. B. Davis's *Scotch Cattle* (23) is worthy of his leisure hours.—Mr. P. Graham cleverly but fallaciously depicted a too-familiar subject in *A Rock-bound Shore* (24), which is redolent of the lamps of Notting Hill.—M. J. Israëls is quite himself in the able and hackneyed, but grave and sad *Son of Toil* (32).—M. C. van Haanen has sent a thoroughly artistic and spirited pot-boiler in the soundly painted head of *A Venetian Flower-Girl* (37) wearing a quaint black hat.—M. Jacquet's brilliant *La Parisienne* (44) is dressed in finely painted white, a true contrast to the toiler of M. Israëls.—M. G. Costa's *Lady of the Empire* (53) is a very pretty and genuine picture.—M. de Blaas also contributes *A Venetian Beauty* (60), *Resting* (62), and *A Venetian Boy* (66). The other contributors include MM. T. Conti, Ciardi, L. Munthe, E. Parton, and Artz.

The Catalogue of Mrs. Allingham's drawings is enriched by a charmingly appreciative and tastefully written "Introductory Note," which is the more acceptable because it comes from a well-known poet. Sixty-six drawings illustrate Surrey cottages, most of which have white walls, steep red-tiled roofs, grouped and rude chimneys, and small lattices put "landscape way"; a few retain the wooden porches of their prime, which, as the "Note" truly says, may have been coeval with the Wars of the Roses. We know that, after all, this is for cottages not so very old. There are in Wales, especially along the line of the Sarn Helen, huts of slate or granite under whose monolithic lintels Roman legionaries have stooped. But, for a brick-burning, timber-using, and generally thriving race, the peasants' rose-clad homes of Surrey are undoubtedly notable for age as well as for picturesqueness and snugness. They differ greatly from the Hampshire cottages and the cribs of Dorsetshire; still more do they differ from the cob-built cots of Somerset and Eastern Devon, where thatch still prevails to a greater extent than it now does in Surrey homes, the nearest relations of which are the Sussex ones with high-pitched roofs, hipped gables, and upper walls, that are clad in weather tiles of a delicious red and surmount lower stories of oak nogging filled with brick under coats of rough-cast, or naked and lichen with many a hue. Nogging and cob combine beneath slovenly thatch, and prevail eastwards by the sea from the Isle of Purbeck—with its buildings of immemorial stone—till you reach the chalk downs, where flints are often massed in clay or cob-like mortar of the better sort, which occurs where the people knew how to make lime and of old had but little wood.

The rose-clad cottages, standing in little gardens by sandy lanes, and decked with timely hollyhocks, sunflowers, sweetest gilliflowers, and fragrant with old-man's beard or mignonette, or still more fragrant of the towering pines which brood above the banks of orange marl—these are the subjects of Mrs. Allingham's sympathetic skill. The fine carved verge-boards (a term degraded into "barge-boards"), of which we remember scores on the smaller houses in Mrs. Allingham's own region and south of it, have nearly all vanished; bald Welsh slate, or, worst of all, monstrous corrugated iron (!), has often taken the place of thatch and the "tiles of eld." Still, much that is good remains. In nearly three score and ten fine drawings our artist has illustrated the "sunny shire," its still remaining rusticity and glowing colour. To us the most attractive

studies are No. 2, *Backs, Witley*, a charming picture of the softest sunlight; the brilliant *May-time* (3); and *Bluebell Time* (14), which gives a mass of cerulean blossoms set in the freshest of grass and shadowed in blue, which chequers with purple the orange marl and red earth. No. 5, *Bluebells*, comprises a charming figure instinct with Stothard's grace, and is enriched with not a little of F. Walker's wealth of local tints. No. 10 is *Wood Edge, Hambledon*, which is ennobled by the artist's sense of the dignity and solemnity of a "plump" of pines standing on a ridge of sand behind the grouped cottages. No. 11, *In April*, a sunny vista, charms us by its clearness and lightness. *Patty* (12) owes its name to the beautiful, almost antique figure of a girl set in the rustic scene. The *White Cottage* (17) derives grandeur from its high-pitched red roof rising against grey-green foliage. No. 19, *The Cradle*, comprises charming and natural figures designed in the spirit of the artist's "*A Flat-Iron for a Farthing*." Harmony of tones and tints abounds in the white cottage and its purple roof which distinguishes *On the Brook Road* (21). In *The Old Mill-House* (33) we have a fine group of picturesque gables and wealth of colour. Our opinion of this exhibition as a whole may be summed up thus. It comprises the perfection of English pastoral prose and verisimilitude worthy of Mr. Boyce with figures which have much of the rural grace of Walker added to the antique elegance of Stothard. Here are rusticity without rudeness, grace without affectation, and simplicity without dullness.

#### AN ARCHEOLOGICAL DISCOVERY IN GERMANY.

UNTIL recently the Abusina of the 'Tabula Peutingeriana' and of the 'Notitia Dignitatum,' an important Roman station, was commonly identified with Abensberg, a small village near the Danube on this side of Ratisbon. Important excavations, however, have proved beyond doubt that the locality must be identified with Eining, another village situated at the junction of the Abens with the Danube. Abusina is now proved to be a fortress of great importance, being the meeting-place of all the chief roads from east, west, and south, and seems to have been chiefly designed to keep up the connexion between the Roman armies in the east and in the west; between the legions of Pannonia and Moesia on the one side and those of the Rhine on the other. Communications were thus secured by an immense place of arms, on both the left and right banks of the Danube, which maintained its importance during the whole Roman dominion in what is now Bavaria.

We owe to the zeal and generosity of Herr Pfarrer Schreiner, now in his seventieth year, the important results that have recently been won to science. He has with admirable skill laid bare not only the military works, the castra having their ground plan perfectly preserved, but also the ground plans of most of the numerous public and private buildings on the right bank of the Danube between the north and south camp. More than seventy of these civil structures have thus been revealed and described by him. At the south camp, with its pretorium laid out in the form of a citadel, a fine tower has been freed from the earth to the right of the Porta Pretoria, which, with a south escarpment, still only partially laid bare, gives some idea of the colossal proportions of this Danubian fortress.

Of the two thousand Roman objects that have been disinterred some are of the greatest value. Amongst them are the hitherto rarely found *parazonia* (a short sword or dagger), chain armour, various sorts of arms, costly enamelled girdles, and numerous richly ornamented objects in gold, silver, bronze, iron, bone, and glass; many fibulæ and brooches, rings with costly stones, curious locks, and pieces of pottery of unique design.

Messrs. the 27th of Harvey A. Elm Monast. Hours, Frère, A. Bor Sir E. 2107; 1 Murela Low T Nasmy The H The F 141L Childr The F the H Subduc to St. Harem Rimini 903L; Flatfor ham F Bath, Gulf of A Syr Scene, the G 1417L Campo Lights, 745L Water Murill Mess Friday the co formed ing me d'Este fold, 5 broide music plaque d'Este Alfons 34L Fides Malate with f Calvar in ro horseb right Leon wreath left in sun a sold in four i concei Mr. contri His w size fi peer's of th at B group ordina placed Paul's one h appea side. tirely to ad fine d



## SALES.

Messrs. Christie, Manson & Woods sold on the 27th ult. the following pictures, the property of the late Mr. H. McConnel:—Sir George Harvey, Examination in a Scotch School, 157l. A. Elmore, The Emperor Charles V. at the Monastery of Yuste, 267l. L. Haghe, Sunny Hours, 236l. J. Dyckmans, Prayer, 105l. E. Frère, The Frugal Meal, 126l.; Snowstorm, 278l. A. Bonheur, Cattle crossing a Stream, 420l. Sir E. Landseer, Free Trade, and Protection, 210l.; Hawking in the Olden Time, 472l. W. Mulready, Idle Boys, 1,585l. R. P. Bonington, Low Tide on the French Coast, 472l. P. Nasmyth, A River Scene, 210l. C. R. Leslie, The Heiress, 288l. T. Webster, The Smile and The Frown, 1,627l. W. E. Frost, L'Allegro, 141l. Sir C. L. Eastlake, Christ blessing Little Children, 220l.; The Ransom, 105l. F. Goodall, The First-born, 236l. J. Linnell, The Brow of the Hill, 640l. T. Faed, Conquered, but not Subdued, 1,155l. Sir J. E. Millais, Pilgrims to St. Paul's, 420l. H. Browne, Visit to the Harem, 1,312l. A. Scheffer, Francesca da Rimini, 194l. R. Bonheur, A Mare and Foal, 903l.; The Horse Fair, 3,150l. J. Constable, Flatford Mill, Suffolk, 336l.; Dell in Helmingham Park, 1,627l. W. Collins, The Morning Bath, 892l. Sir A. W. Callcott, Ghent, 840l.; Gulf of Salerno, near Amalfi, 735l. W. Muller, A Syrian Dance, 315l. C. Stanfield, A Coast Scene, near Venice, 105l.; Port-na Spania, near the Giant's Causeway, from the Antrim Coast, 1,417l. J. M. W. Turner, The Bathers, 1,134l.; Campo Santo, Venice, 2,625l.; Rockets and Blue Lights, warning ships off shoal water, Calais, 745l. J. Phillip, The Volunteer, 1,575l.; The Water Drinkers, 2,572l.; The Early Career of Murillo, 1634, 3,990l.

Messrs. Sotheby, Wilkinson & Hodge sold on Friday and Saturday, the 19th and 20th ult., the collection of Italian Renaissance medals formed by the late John Ingram. The following medals realized the higher prices: Leonello d'Este, bust to left in armour, rev. a cat blindfold, 51l.; Leonello d'Este, bust to left in embroidered tunic, rev. Cupid holding a scroll of music before a lion, 125l. Sigismondo d'Este, plaque with bust in chain armour, 51l. Alfonso I. d'Este and his wife, Lucrezia Borgia, bust of Alfonso in armour, rev. bust of Lucrezia draped, 34l. Lodovico Gonzaga, bust in armour, rev. Fides and Pallas before Lodovico, seated, 20l. Malatesta Novello, bust to left in tunic and coat with fur, rev. man in armour kneeling before Calvary, 130l. Federigo del Montefeltro, bust in round cap and armour, rev. the duke on horseback with baton, 95l. Emilia Pia, bust to right in close-fitting dress, rev. a pyramid, 59l. Leon Battista Alberti, bust to left, rev. within a wreath a winged eye, 75l. Filippo Vadi, bust to left in coat, rev. warrior with a sword between sun and fortress, 125l. The same auctioneers sold in a collection of antiquities a sword thirty-four inches long, ornamented with parallel and concentric lines, for 42l.

## Fine-Art Gossip.

MR. POYNTER will probably not be a large contributor to the next Academy exhibition. His works in hand comprise, besides the life-size figure of the Marquis of Ripon seated in a peer's robes, and a new version, of great beauty, of the fine figure of Diadumenus which was at Burlington House last year, two noble groups of SS. Mark and Luke (with subordinate figures), to be executed in mosaic and placed in the still empty pendentives of St. Paul's. The former evangelist holds a stylus in one hand and a tablet in the other hand, and appears to listen to the voice of the angel at his side. The style of these compositions is entirely suited to the building they are intended to adorn. Mr. Poynter has just completed a fine design to be enlarged for a wall-advertise-

ment to be posted by the Guardian Life Office. It represents a statue of Pallas fully clad and armed, and standing in a niche surrounded by a magnificent frontispiece, with its sumptuous columns and entablature. Such a statue is the badge of the society.

NEITHER Mr. Woolner nor Mr. Armstead will be represented at the Academy exhibition of this year. Owing to the time occupied by the carving of the Street Memorial, lately erected in the Courts of Justice (which we have already described at length), the latter sculptor has not been able to complete his statue of 'Ladas, the Spartan Runner, dying at the Goal,' an heroic work, on which he is expending all his skill and resources of design. It will, we hope, be ready next year.

THE Ripalda Raphael, which represents the Virgin enthroned, with Christ on her knee, while with one hand she presents St. John to her Son (two female saints and St. Peter and St. Paul standing at the sides of the throne), has been placed, on loan, in the Cartoon Room at the South Kensington Museum. In the lunette above the main picture is God the Father holding the orb and in the act of benediction. An angel is praying on each side of Him. The spandrels of the lunette contain cherubim. This altarpiece was begun in 1505, nearly contemporaneously with the Ansidei Madonna, now in the National Gallery. The composition and chief elements of the central picture were performed adapted from a work by B. di Mariotto at Perugia. Raphael had his commission from the nuns of St. Anthony of that city, hence it sometimes bears their name. The centre piece and its lunette were in the hands of the King of Naples, who in 1883 gave them to the Duca di Ripalda. The latter desiring to sell them, and offering them to the Louvre, they were exhibited for some time to the public in the Salle des Sept Cheminées. As the French could not give the price demanded, the pictures were removed to the National Gallery, and they have remained there *perdu* and on loan till this week. The price demanded was 40,000l. We described, criticized, and gave the history of this altarpiece some years ago. The predella pictures represent (1) Christ on the Mount of Olives, (2) the Carrying of the Cross, (3) a Pietà, (4) St. Francis of Assisi, and (5) St. Anthony of Padua. Of these (1) is in Lady Burdett-Coutts's collection; (2) was lately sold with the Leigh Court gallery; and (3) belongs to Mr. Dawson.

MR. EDIS has in hand and has nearly completed a most interesting task, the partial remodelling and entire redecoration of the interior of Chesterfield House, Mayfair, which has passed from the hands of the representatives of the late Mr. Magniac to Sir Arthur Bass, who intends shortly to occupy it, and has expended on the works nearly 100,000l., beyond more than 120,000l. laid out in the purchase of the building. Thus nearly a quarter of a million has been spent on this house. Mr. Edis has greatly improved the entrance hall by constructing an archway opposite the principal door, thus opening a vista from the handsome hall itself to the noble reception-rooms in the rear of the house, extending along what was formerly the garden front, which retains the stately terrace and steps leading to the parterres, once the pride and joy of the "Mæcenas of the age," for whom Isaac Ware erected the mansion. In the great reception-room, originally intended for a dining-room, Mr. Edis has replaced by a copy the fine marble mantel-piece attributed to Flaxman, which was taken to Bretby with the bulk of the interior decorations and "immovables" of Chesterfield House. The ceiling of this apartment, the whole of which is due to Italian workmen of exceptional skill, is a noble instance of pure taste admirably executed. These decorations, and similar works throughout the mansion, have been modelled with extreme care and delicacy in plaster, the best process of the kind.

The library adjoining the dining-room—where the famous letters are supposed to have been written—has been redecorated, having fallen much out of repair. Throughout the house the prevailing tint is pure white with gold in very limited quantities; but in the little ante-room (where, if he waited at all, Dr. Johnson must have eaten out his heart according to Ward's picture) decoration in pure white only has been admitted. A large and handsome window has been inserted above the first landing, where the wing-tiers of stairs unite. This is a great improvement. On the first floor a magnificent ball-room has been constructed by removing—an engineering feat of some risk—the wall which divided the northern half of the house into two. The new ball-room extends the whole depth of the house, and has very noble proportions. The opening of an archway on this the first floor has been an improvement in the plan of the building, opening a very acceptable vista, and, above all, permitting guests to circulate freely. These changes show Mr. Edis's ingenuity. Anything worse than Ware's plan it is difficult to conceive. The basement was an extreme instance of bad planning. Much has been done there. On the south side a whole set of new chambers has been added.

ON and after Monday next an exhibition of drawings by Mr. Tristram Ellis, illustrating the watering-places of the English Channel from Margate to the Land's End, and Calais, Boulogne, Dieppe, Havre, and Trouville, will be opened to the public at the Goupil Galleries, 116, New Bond Street. Mr. Ellis's deft draughtsmanship and sparkling colouring will be enjoyed by many.

M. JULES BRETON has been elected "Membre Ordinaire" of the Académie des Beaux-Arts in place of M. P. Baudry, recently deceased. The exhibition of M. Baudry's works at Paris opened on Tuesday. It comprises 155 pictures and 200 drawings and sketches.

THE forthcoming part of the *Journal* of the British Archaeological Association will contain, among others, the following papers: 'Address at the Brighton Congress,' by Sir James A. Picton, F.S.A.; 'British Coins,' by the late Dr. S. Birch, F.S.A.; 'Cornish Crosses,' by Dr. A. C. Fryer; 'The Church of St. Nicholas, Brighton, and its Ancient Font,' by Archdeacon Hannah, with four illustrations; 'The Peculiarities of Sussex Churches,' by Mr. E. P. L. Brock, F.S.A.; 'Old Brighton,' by Mr. F. E. Sawyer, F.S.A.; 'The Roman Villa at Bignor,' by Mr. W. de Gray Birch, F.S.A., with two plates; and 'The Priory Church of Boxgrove,' by Mr. C. Lynam, with a view and ground plan.

A SPECIAL general meeting of members only will be held on Monday evening, the 5th inst., at 7 P.M., to consider the amended draft recommended for adoption by the Charter General Committee appointed by the Institute of British Architects on the 30th of November, 1885. In the event of the meeting being adjourned, an adjourned special general meeting will be held (unless otherwise decided by the Institute) on Tuesday morning, the 6th inst., at 11 o'clock, and the proceedings will be continued from day to day until terminated.

H. W. writes from Naples under the date of March 24th:—

"A few days ago some masons working in the Piazza del Municipio, in front of the Teatro Fenice, came upon a large mass of coins. They were so corroded by time and humidity and were of such a diminutive size that the inscriptions were undecipherable. This really great treasure, as it turns out to be, was consigned by the signore to the care of the eminent numismatist Commendatore de Petra, who has been employed ever since in separating, classifying, and cleaning the coins, without, of course, removing the patina. The collection has a greater value than was at first believed. None of the coins is in the Naples Museum, where they will be received as great rarities. Up to the present time the investigations of De Petra have led him to sup-

pose that the coins belong almost entirely to the Latin principdoms which arose in the Greek peninsula after the Second Crusade. The coins indicate, in fact, the Princes of Achaia and the Dukes of Athens. Amongst the Princes of Achaia the interpreter has given the names of Guglielmo Villehardouin, Carlo d' Angio, Fiorenzo di Villehardouin, Hainaut di Villehardouin, Isabella di Villehardouin. Amongst the Dukes of Athens the name of Guido della Rocca has been met with. There yet remains, however, much to be done, as the coins are crushed and massed together so closely that it is a delicate operation to separate them."

THE National Society for Preserving the Memorials of the Dead will hold its second quarterly meeting on Thursday next. Papers will be read 'On Sculptured Memorials of the Dead of pre-Norman Type,' by the Rev. G. F. Browne, B.D., and 'On the Church of SS. Simon and Jude, Norwich, with Special Reference to the Pettus Monuments and Inscriptions,' by Mr. A. J. Lacey. A meeting will be held at Cambridge in furtherance of the objects of the Society on Wednesday, May 12th, in the Lecture Room of the Museum of Classical and General Archaeology. There will also be one at Oxford in the City Council Chamber. The fourth annual meeting is fixed for Wednesday, June 9th. The Bishop of Nottingham, President, will take the chair. It will be held in the rooms of the Society of Antiquaries at Burlington House.

MR. THOMAS DANBY, who died on the 25th ult., was the younger son of the renowned A.R.A., who painted 'The Artist's Holiday' and 'The Evening Gun.' Of Irish birth and English descent, his youth was passed, we believe, at Bristol, where his father practised as an artist and drawing-master with considerable success. James Danby, who died in 1875, was his elder brother. His first appearance in a London exhibition occurred at the British Institution in 1841, when he displayed a small oil picture, entitled 'A Wreck, from Nature.' This was followed by numerous similar works in the same gallery, and at the Academy, for the first time, in 1843 by a sea view with figures, executed in illustration of Wordsworth. He continued to send works to the Academy till 1869. In 1867 he was elected an Associate of the Society of Painters in Water Colours, and later he became a full member of that body. His poetical, if somewhat limited mood, and his accomplished, though mannered art, are so well known to our readers that we need not dwell on them.

THE death is announced of M. Lapiere, the noted landscape painter. He obtained a Second Class Medal in 1848, a *rappel* in 1863, and the Legion of Honour in 1869. The decease is also reported of Herr Mithoff, a voluminous writer on the art and archaeology of Westphalia and Lower Saxony.

## MUSIC

### THE WEEK.

ST. JAMES'S HALL.—The Bach Choir The Popular Concerts.

PRINCES' HALL.—Mr. Frederic Lamond's Recitals.

THE concert with which the Bach Choir, under its new conductor Dr. C. V. Stanford, opened its present season last Thursday week at St. James's Hall possessed several features of note. The first piece in the programme was a cantata by Bach, 'Gott ist mein König,' which is of special interest in more than one respect. In the first place it is one of the earliest, if not actually the earliest, of the great series of at least two hundred similar works which Bach produced in the course of his long and active life. It was written at Mühlhausen in 1708, when the composer was twenty-three years of age, for the ceremony accompanying the annual election of town councillors, and is entitled, therefore, a "Rathwechsel" cantata. Of these Bach

wrote several during his artistic career. Apart from its historic interest as the forerunner of many masterpieces, the cantata under notice has claims to attention on its own musical merits. The choral portions are written in a less polyphonic style than the composer subsequently employed, and in their breadth remind one at times of Handel. This is especially the case with the first and last choruses; the fugal portions of the work scarcely show the mastery over the form which later became so characteristic of Bach. But the most remarkable feature of the work is the treatment of the orchestra, in which we find a variety of colouring hardly to be paralleled in any contemporary composition. Bach employs a very large instrumental force, which in the first and last choruses are divided into four groups, used both antiphonally and in combination. In contrast with these massive effects the organ only is used for the accompaniment of two of the movements; while of two airs one is accompanied by flutes, oboes, bassoon, violoncello, and organ, and another by three trumpets and drums with organ. The work was given with the original scoring, the organ part being most judiciously filled up by Dr. Parratt. The choruses were extremely well sung; and Miss Lena Little and Mr. Thorndike did justice to their solos. The same cannot be said of the gentleman who undertook the tenor part, whose name we therefore suppress, merely expressing our astonishment that he should have been engaged for the concert at all. Bach's cantata was followed by Dr. Joachim's 'Hungarian' Concerto, a clever but very dry work, about which we find it quite impossible to share the enthusiasm of the analyst in the book of words of the concert. The composer has often played his work before, but probably never better than on this occasion. The only cause for regret is that a more interesting piece was not selected. Beethoven's 'Elegischer Gesang' for chorus and stringed orchestra had probably not been heard in London since it was given some twenty-five years ago by Dr. Hullah at St. Martin's Hall. It is a comparatively unimportant work, consisting only of one short movement, but it is by no means deficient in interest, as it foreshadows in its harmonies the so-called "third style" of the composer, as we find it in his later quartets and sonatas. After Dr. Joachim had performed Bach's Chaconne in his own unapproachable manner, the third part of Schumann's 'Faust' music brought the concert to a close. It is but seldom that this glorious work—one of Schumann's finest compositions—is to be heard in public. The difficulties it offers to the chorus singers are so great that it is entirely beyond the reach of any but first-rate choirs. If these difficulties were not in every case successfully surmounted by the Bach Choir, they may at least be credited with a far more than respectable performance, the chief fault being a want of life and spirit, noticeable especially in the magnificent chorus "Gerettet ist das edle Glied," which was correctly, but tamely sung. It was a decided error of judgment on the part of the managers to have some of the solo parts sung by members of the choir standing in their places, instead

of coming to the front of the platform with the other soloists. We venture also to differ from the conductor as to the tempo he adopted in some of the movements, which were decidedly slower than those indicated by the composer. The opening chorus particularly suffered from this cause. These slight shortcomings, however, were not sufficient to mar the enjoyment which a performance of this most poetic and romantic music always affords; and Dr. Stanford has earned the thanks of musicians for giving an opportunity of once more hearing one of the noblest masterpieces of the art. Of the numerous soloists who took part in the 'Faust,' special praise is due to Mdle. Friedländer and Mr. Thorndike, the latter being especially good in Dr. Marianus's solo "Hier ist die Aussicht frei." The work was sung with the original German text, and it is not improbable that a certain unfamiliarity with the words may have been the cause of the rather tame singing of the chorus already mentioned. Taken as a whole, the concert must be considered a success.

Mr. Arthur Chappell had another welcome surprise in store for his subscribers and the public, the reappearance of Madame Schumann taking place after only a few days' notice. The phenomenal warmth of her reception at St. James's Hall last Saturday must have been in itself some reward for the trouble and fatigue of her journey. As to her performance of Beethoven's sonata 'Les Adieux, l'Absence, et le Retour,' the ordinary terms of praise must seem weak and inadequate. It was impossible to detect any falling off in the pure and even execution, the exquisite singing tone, or the poetical and sympathetic manner which have given Madame Schumann a reputation peculiar to herself. No wonder that the audience was carried away by enthusiasm, and expressed its delight by methods common enough abroad, but unusual in English concert-rooms. The rest of Saturday's programme needs no remark.

On Monday a combination of attractions occasioned a demand for seats almost, we believe, unprecedented in the history of these concerts. It would be idle to complain of the excessive fondness of the public for Beethoven's septet. The work contains every element of popularity, and can be appreciated by many who would be deaf to the beauties of greater efforts of genius. The remarks made above on Madame Schumann's playing apply with even more force to her rendering of Beethoven's 'Waldstein' Sonata; indeed, it is impossible to imagine a more magnificent performance of this masterpiece. The inconsiderate audience insisting upon an encore, she played Schumann's 'Arabesque.' In this programme the name of Herzogenberg appeared for the first time. One or two works by this composer have been heard at Mr. Dannreuther's concerts, and the Sonata in A, for piano and violin, Op. 32, played on Monday by Miss Zimmermann and Herr Joachim, made a distinctly favourable impression. It is a clever work, the treatment of the themes being masterly, while at the same time the writing is clear and unlaboured. In the repetition of a figure under constantly varying conditions the work reminds us somewhat of the manner of Dvorák, but the resemblance

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goes no further. Nor can it be said that the composer exhibits any of the grandeur of outline and depth of thought which distinguish the best utterances of Brahms. But Herzogenberg is evidently a musician of great ability, and if his other works are equal to this sonata they are well worthy of a hearing.

As a rule it may be considered unwise for an unknown artist to endeavour to predispose the public in his favour by anything in the nature of a puff preliminary. There was certainly a great temptation, in the case of the young Glasgow pianist, Mr. Frederic Lamond, to make use of the extraordinarily favourable criticisms he has received in the German press. For a lad of seventeen to be told, on the presumably high authority of a Viennese critic, that he is superior to Hans von Bülow in several of the best qualities of pianoforte playing is enough to turn his head; and if Mr. Lamond disregards such extravagant laudation and quietly pursues his studies, he will prove his possession of the prudence and common sense which are special characteristics of his countrymen. We are not told where he has chiefly studied, but that he has received some lessons from Hans von Bülow and Liszt. So far as regards mere physical power he is already an executant of unusual attainments. His command over the key-board is prodigious; the most difficult passages appear like child's play, and he very seldom plays a wrong note. In this respect the Viennese writer was justified in comparing him favourably with his master. In a technical sense his finest performance so far was that of Brahms's Twenty-eight Variations on a Theme of Paganini, Op. 35, at his first recital. As a *tour de force* it was remarkable, and justifies the hope that in due time Mr. Lamond may become one of the greatest pianists of his day. But at present he cannot be accepted as a satisfactory exponent of Beethoven, nor of Schumann nor Chopin. His manner is cold and unsympathetic; neither the intellectual nor the emotional aspects of such works as Beethoven's Sonata in c minor, Op. 111, Schumann's Fantasia in c, Op. 17, and Chopin's Ballades in c minor and A flat being realized to even a moderate extent. It would be unreasonable to look for a full manifestation of the qualities named from an executant in his teens, and we only speak thus plainly in order that Mr. Lamond may realize that he has yet something to learn. Nature has endowed him with rare gifts, and he is entitled to commendation for the way in which he has developed them so far; but the goal is not yet reached. The only positive defect of which he has to cure himself is his immoderate use of the pedal, particularly in scale passages. The rest is only a question of time and patient, conscientious study.

#### Musical Gossip.

DURING the coming week musical London will be busy doing honour to the veteran Dr. Franz Liszt, who is now among us. On Tuesday his oratorio 'St. Elizabeth' will be given at St. James's Hall, under the direction of Mr. Mackenzie; on Thursday Mr. Walter Bache gives a reception at the Grosvenor Gallery, at which a selection of the composer's music will be played; on Friday there is a "Liszt concert"

at St. James's Hall; and on Saturday the programme of the Crystal Palace Concert will be selected from Liszt's works. A general rehearsal for 'St. Elizabeth' will be given in public at St. James's Hall on Monday afternoon next at half-past two, in which the whole of the chorus, orchestra, and principals will take part. The Prince and Princess of Wales and the Duchess of Edinburgh have signified their intention of being present at the performance on Tuesday evening.

MRS. OSCAR BERINGER has in the press a novel of musical life, dedicated to Franz Liszt, who is one of the principal characters. The book will be published in a few days by Messrs. Remington.

LAST Saturday being the anniversary of Beethoven's death, a great part of the Crystal Palace Concert was devoted to a selection from his works, comprising the Overture to 'Prometheus,' the Symphony in A, and the Violin Concerto played by Herr Joachim. The programme also included the arrangement for orchestra of Moszkowski's clever pieces 'Aus aller Herren Länder.'

DURING the past winter six chamber music concerts have been given at Cardiff under the direction of the Senate of the South Wales University College, who consider the encouragement of the taste for classical music a legitimate branch of their educational work. There were five trio concerts, at which Herr Peiniger held the post of violinist, and for the sixth a string quartet was engaged, which was led by Herr Peiniger. The cellists were Mr. Chas. Ould, Mr. van Gelder, and M. Albert. The series has been well attended, considering this is the first time concerts of this kind have been given in Cardiff, and the Senate hope to arrange a similar series for next winter.

At the first concert for the present season of the London Musical Society, to be given at St. James's Hall next Wednesday evening, under the direction of Mr. Joseph Barnby, Dr. Villiers Stanford's oratorio 'The Three Holy Children,' written for last year's Birmingham Festival, is to be produced for the first time in London.

'THE REDEMPTION' was performed by the Albert Hall Choral Society on Wednesday evening. So far as regards the choir, the rendering was up to the usual high standard, a noteworthy point being the good intonation preserved in 'The Reproaches,' a number in which the maintenance of the pitch is exceedingly difficult. Madame Biro de Marion failed to win acceptance in the soprano music, the limited compass of her voice and its harsh quality being painfully apparent. The rest of the soloists, including Miss Coward, Miss Hilda Wilson, Mr. Lloyd, Mr. Watkin Mills, and Mr. Santley, were all satisfactory.

#### DRAMA

##### THE WEEK.

COURT. — 'The Schoolmistress,' an Original Farce in Three Acts. By H. W. Pinero.  
GAIETY. — Morning Performance: 'The Busybody,' a Comedy in Three Acts. By Mrs. Centlivre.

FOLLOWING the year's run of 'The Magistrate,' the management of this popular little theatre have produced yet another eccentricity from the smart pen of Mr. Pinero. This time all potentialities, possibilities, and plot are thrown aside. There is not even such slender outline of reality or coherent structure as was found in the last production here, and the present whimsical play rushes on from its very inception in a true March "roaring wind" of rapid and uproarious farce. The characters are chosen with a fitful sense of fun from the very opposite poles of class and culture. They are brought together with the calm and humorous recklessness peculiar to Mr.

Gilbert (whose method in this play Mr. Pinero has obviously, and it must be said skilfully, adopted); they say queer and quaint things to each other with delightful gravity under the most absurd conditions, and the general result is a true and artistically produced "tickle" in the quick contrast between the seriousness of the players in this extravagance and the laughter that nightly fills the house. The story might be briefly described as a series of quasi-romantic romps in a girls' boarding-school. The Schoolmistress herself is married to the Hon. Vere Queckett, an impoverished dandy, whose manners certainly, under the most trying circumstances, do not "fail in that repose" characteristic, according to the Laureate, of the family whose Christian name he bears. Unable to support her aristocratic husband by teaching, the Schoolmistress secretly takes to the operatic stage. When Minerva goes masquerading we know what to expect. The husband, who recalls memories of Horace Skimpole and Mr. Mantalini, promptly invites a bachelor party to the sacred seminary. Simultaneously the merry group of school-girls determine to give a party of their own, in honour of one of their number who has been secretly married; the two entertainments mix and mingle with comic complexity. A very remarkable admiral is swept into the tangle, and turns out to be the father of the schoolgirl bride. A jealous young husband, a "midshipmite," a popular composer, comic servants, a sensible-man-of-the-world sort of naval lieutenant, and an assorted variety of similar heterogeneous heroes and heroines—all of the 'Bab Ballad' type—are poured into the *pot au feu* Mr. Pinero has concocted.

The fun, which is very honest and wholesome even in difficult moments, is worked out for three acts, of which the first two are distinctly the best. In the concluding act, with the severe sense of the British dramatist, the author sets himself the task of "putting everybody right," and loses, to our thinking, the grip of his fun by very conventional explanation. When an audience thoroughly knows, it is dramatically an inartistic waste of time to explain to them why they know. Reconciliations and adjustments on the stage such a bold writer as Mr. Pinero could well afford to disregard, save by the slightest suggestion of what might be said when the curtain falls, the very essence of the method of Scribe.

This theatre having elected to produce farce, it must be acknowledged that their farce is neat and deft, though the players could do, and some of them have done, better work. However, this play is fearlessly and almost faultlessly produced. It is attacked with excellent spirit by all concerned, down to the smallest character, and the amusing rattle is likely to attract. As a "play" it has no pretensions; as the audacities of a jester it can fairly claim place amongst the "excellent foolings" of the time.

Mr. Clayton, who approaches absurdity with the same exactness with which in old days he was wont to portray pathos, Mrs. John Wood, and Miss Norreys are remarkably good in three important parts. Mr. Kerr gives just the touch of seriousness requisite to keep the piece within some

bounds. Among the new recruits, Miss Roche and Mr. Edwin Victor afford excellent help; and Mr. Cecil, clever as is his conception, might be well advised to give more breadth and colour to what is at present but a pretty sketch. As an example of well-made English farce of the extravagant order 'The Schoomistress' should be seen and recognized.

The representation of 'The Busybody' at the Gaiety on Wednesday afternoon had much interest. A bright interpretation of most of the characters was given, and the Sir Francis Gripe of Mr. Howe, Mr. Conway's Sir George Airy, Mr. Brough's Marplot, and Miss Kate Vaughan's Miranda may be classed among the best performances of those actors.

#### 'THE LORD HARRY' AND 'ASHBY MANOR.'

MR. ALLINGHAM admits that before the production of 'The Lord Harry' he endeavoured to prejudice at least two dramatic critics by accusing me of conveying the "germ" of his 'Ashby Manor' into the plot of 'The Lord Harry.' Was this an honourable course to pursue? It is not true that I ever read 'Ashby Manor.' Mr. Herman did so for me. I quote his words:—

"The facts of the case are these. Mr. Barrett received one evening a printed copy of Mr. Allingham's play, and handed it to me. I looked at it and took it home with me. I read it the next morning, and found it a work of considerable literary merit, but without a trace of constructive skill. I feel sure that Mr. Barrett has not seen it from that day to this, as in the ordinary course of events it would not be handed back to him, and to the best of my memory was not handed back to him. I can add that I never told Mr. Barrett the plot of 'Ashby Manor'—I did not consider it worthy of report."

Mr. Allingham does not see that "'Woodstock' is to the purpose." The love of a Puritan colonel for the daughter of a Cavalier is the "germ" of 'Woodstock,' and it is the changing of this into the love of a Cavalier for a Puritan maiden which Mr. Allingham wishes to patent as his great original invention.

This is what a writer says in the *Liverpool Mercury* of March 24th:—

"It is idle to imagine that after Mr. Barrett has laboured for years to build up a good name, he would run the risk of destroying it in a day by stealing from a writer who, like Mr. Allingham, has so many friends on the press prepared to champion him. Mr. Barrett has again and again given proof that he is an honest man, who would no more think of robbing a man of the work of his brains than of the contents of his breeches pocket. In short, we dismiss as an idle fallacy, bred alike of vanity and disappointment, the bare idea that the reputable manager of one of the first theatres in the world went about in an underhand manner to possess himself of a play merely in order to escape paying for it in hard cash. But now comes the other aspect of Mr. Allingham's grievance, namely, that 'The Lord Harry' is practically the same play as 'Ashby Manor.' It may be, or it may not. Mr. Barrett says, in effect, that he does not know, never having read 'Ashby Manor.' We ourselves have not read it, and cannot offer a personal opinion. We may say that we do not feel called upon to read it as a means of deciding on the merits of the controversy. If 'Ashby Manor' is very like 'The Lord Harry,' it is also very like twenty plays and novels which we could easily enumerate. Therefore 'Ashby Manor' has next to nothing in its incidents that can be called its own. In short, if Mr. Allingham's play resembles the play by Mr. Barrett and Mr. Jones, then Mr. Allingham has no property in its plot for which we would care to give him two brass farthings. The new play at the Princess's, which has provoked so much discussion, has very little in it that is novel. Mr. Barrett admits as much in his letter in reply to Mr. Allingham. He points to 'Woodstock' and 'The Wife's Secret.' He might have pointed to 'Amos Clark' and many another play and novel. 'The Lord Harry' deals with the sexual interest that pertains to perhaps the greatest civil war England has ever known. It deals with it on the side of sympathy with the Cavaliers. This has been done again and again. There is really nothing new to be got out of the complication from

the Cavalier point of view. Given a Puritan maiden loved by and loving a Royalist, and the struggle between duty and love leaves only one issue that is of the smallest consequence in stagecraft, namely, the triumph of love. If any of our readers possess peculiar powers of invention, we shall be glad to hear what possible combination of incidents and complications of emotion they can get out of this situation that Sir Walter Scott and his followers in drama and fiction have not got many times over."

This is unquestionably true.

Upon the recommendation of Mr. Herman, who, as he says, "found 'Ashby Manor' a work of considerable literary merit," I sent Mr. Allingham a private box, and requested him to see me between the acts, thinking it possible that, although 'Ashby Manor' was worthless to me, he might have something else by him which might be of service. I told him that his play "was useless as a play, but that it was well written," and asked if he had anything else by him. He replied that "he had several ideas floating about in his brain." I was courteous to him, I trust, and gave him some useful advice; for this he seems to blame me. I heard nothing further of Mr. Allingham until one day he sent me a farce, which I handed to the reader of the theatre, who reported that it was "silly and childish." I wrote again to Mr. Allingham that his piece was unsuitable. I am not indebted to Mr. Allingham for a character, a situation, a line, or a suggestion of a character, situation, or line, of 'The Lord Harry.' For the colour of the piece, the characters, and some of the incidents I am indebted to Carlyle's 'Cromwell's Letters' and to Clarendon's 'History.' The fight in the street was suggested by Clarendon's description of the sack of Bristol; the treaty for the delivery of Zoyland Knoll by the same author's account of the siege of Gloucester. The Somersetshire floods have been again and again described by various writers. The scene of the council in 'The Lord Harry' was suggested by an old print, which I send herewith. The "germ," I repeat, is older than 'Romeo and Juliet,' and Mr. Allingham's claim to it is absurd.

I am not conscious of having failed in consideration or courtesy to Mr. Allingham. He has repaid my courtesy by a foul and unfounded charge against my honour. I have been acquitted by Mr. Allingham's selected judges and by all who have read 'Ashby Manor' and seen 'The Lord Harry.' I beg to retire from the controversy, and I thank you most sincerely for allowing me the use of your valuable columns.

WILSON BARRETT.

#### Dramatic Gossip.

'JIM THE PENMAN,' a new drama by Sir Charles Young, given with distinct success at a morning performance at the Haymarket, will to-night take its place in the regular bill at that theatre.

THE new comedy of Mr. Robert Buchanan, shortly to be given at the Vaudeville, is said to be founded on Fielding's 'Tom Jones,' which at first sight does not appear a very tractable subject. Mr. Glenney will, it is reported, be Tom Jones; Mr. Thorne will be Partridge; Mr. F. Thorne, Squire Western; and Miss Kate Rorke, Sophia.

'OLIVER GRUMBLE,' the new burlesque by Mr. Dance, produced at the Novelty Theatre, has the one merit of hitting the public taste. For this the bright if extravagant acting of Mr. Edouin, Mr. Arthur Williams, and Miss Atherton is principally responsible. Some ludicrous situations are evolved, and of these the most is made. The idea of personating Charles I. and his principal supporters by young ladies is not very happy, and nothing in the world is parodied.

TO CORRESPONDENTS.—H. R. B.—E. M. J.—E. W. S.—H. G. B.—A. B.—W. T. B.—J. L. R.—V. V. K.—E. R. M.—H. L.—J. H. S.—received.  
No notice can be taken of anonymous communications.

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